

LONE WOLF AND CUB

子連狼
LONE WOLF

VOLUME 13

THE MOON IN
THE EAST, THE
SUN IN THE

By KAZUO KOIKE
& GOSEKI KOJIMA



孟連水狼

LONE WOLF AND CUB

子連水狼

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THE EAST, THE
SUN IN THE WEST

By KAZUO KOIKE
& GOSEKI KOJIMA

子
連れ
狼



VOLUME

13

A NOTE TO READERS

Lone Wolf and Cub is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

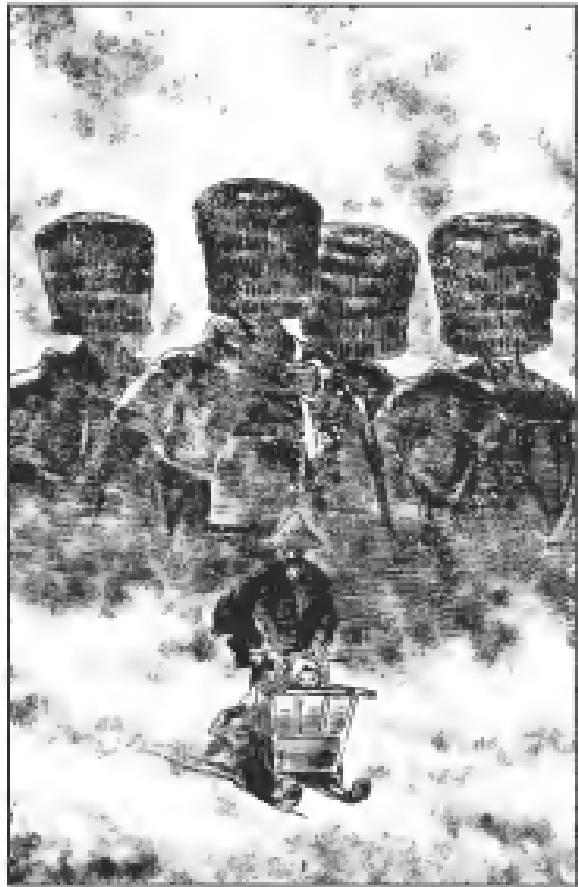
LONE WOLF AND CUB



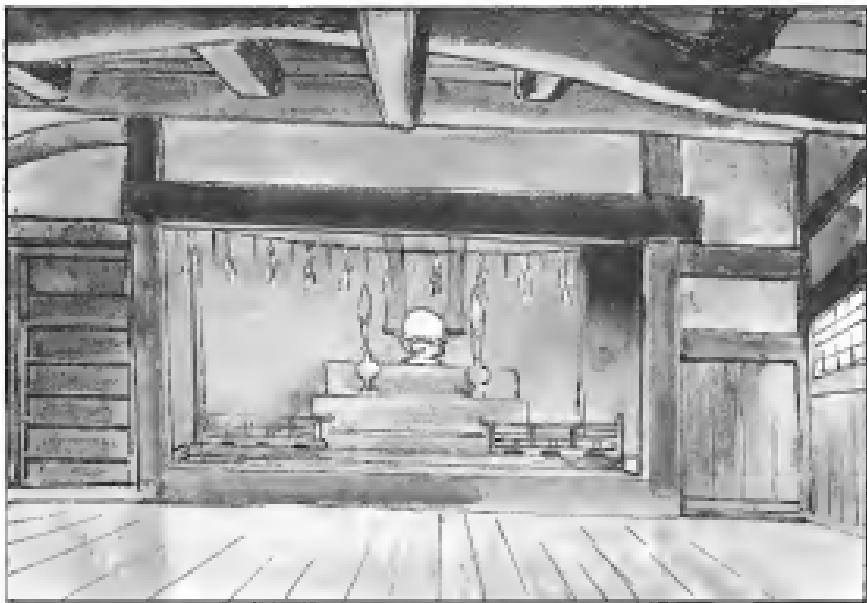
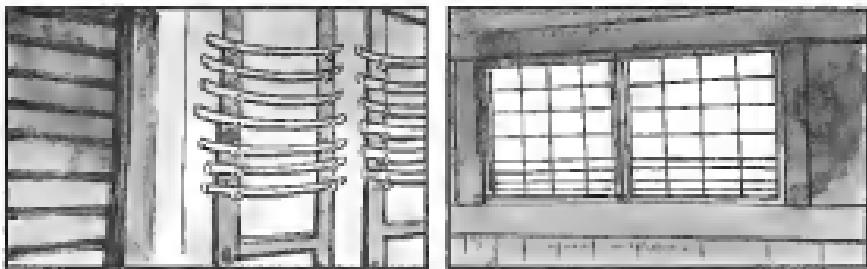
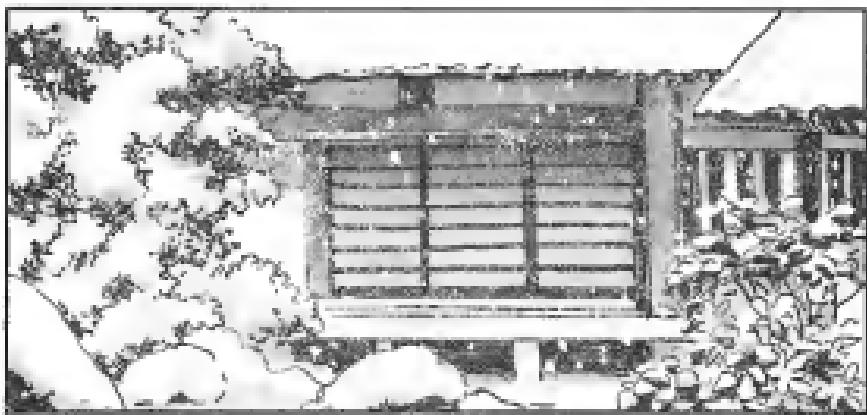
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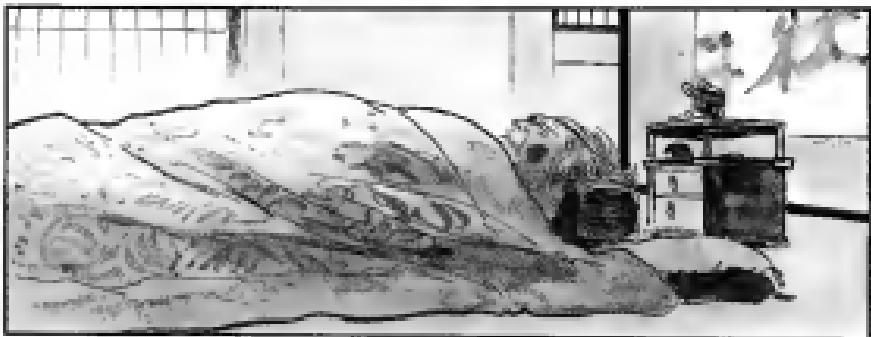
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the sixty-fourth

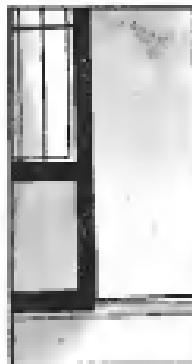
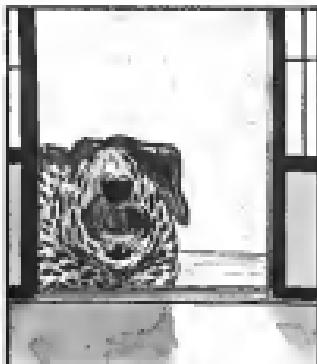


The
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Sun in the
West

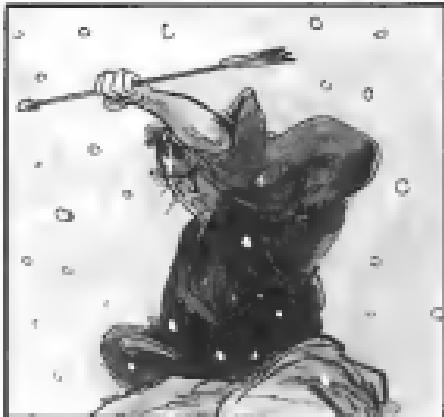
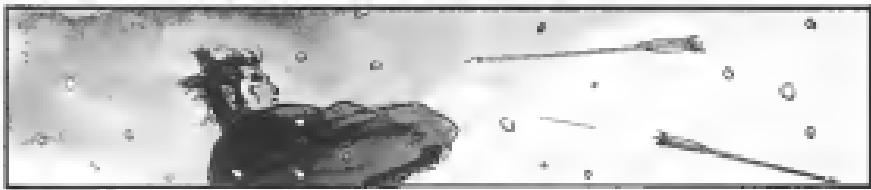










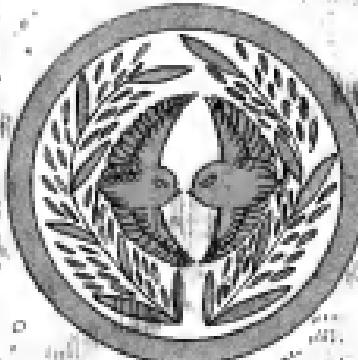
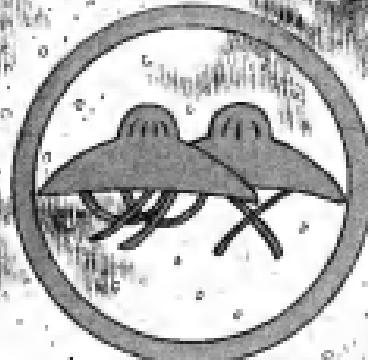






TO THE KAGÉ,
TWO CRESTS. TO
THE ODA-KAGÉ,
THE PUBLIC FACE OF
THE CLAN, THE KAGÉ
HAD CREST OF
SPARROW, THE SWORD
INSTRUMENT TO
THE SHÔMIN.

BUT THE TWIN SPARROWS
AGAINST A FIELD OF BURST,
THAT CREST RANGER DOWN
FROM ASAMAKI-NO-KÔAN
ARMED BOSU, THE
LEGENDARY FOUNDER OF
KAGÉ SHÔMINSHÔSHI,
THIS CREST WAS FOR THE
ODA-KAGÉ ALONE.



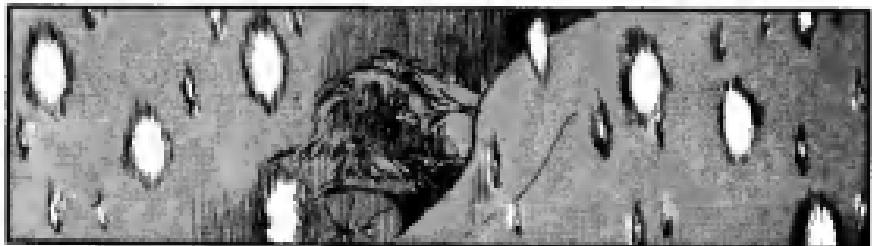
THE ODA-
KAGÉ WERE THE
SHÔMIN LEADERS,
CONTROLLING ALL THE
ARMIES OF THE
CLAN.

AND NOW THEY
HAD REACHED
THEY DEDICATED
THESE DUTIES
AS THE
SHOGUN'S
ASSASSINS

SEIZING CONTROL OF
THE ASSASSINATE SPY
NETWORK, STEALING
THE POST OF 2000
ASSASSINATE
EXECUTIONER, THEY
RAN THE SHOGUNATE
ITSELF FROM THE
SHADOWS.

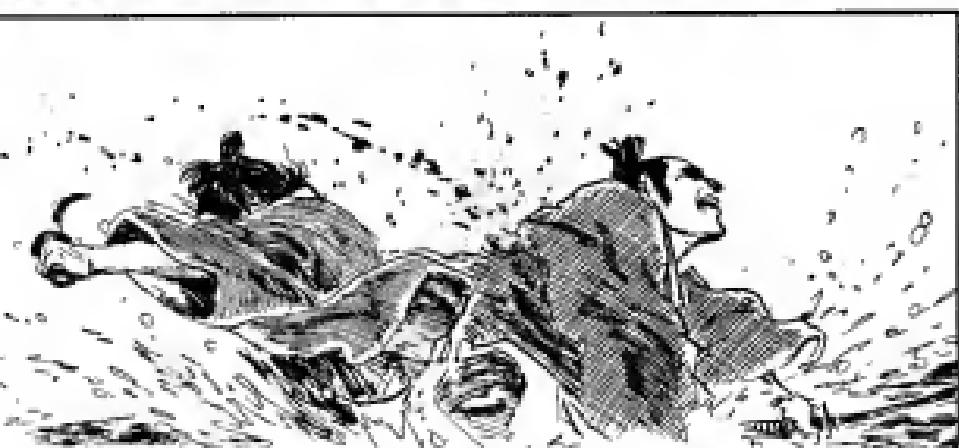


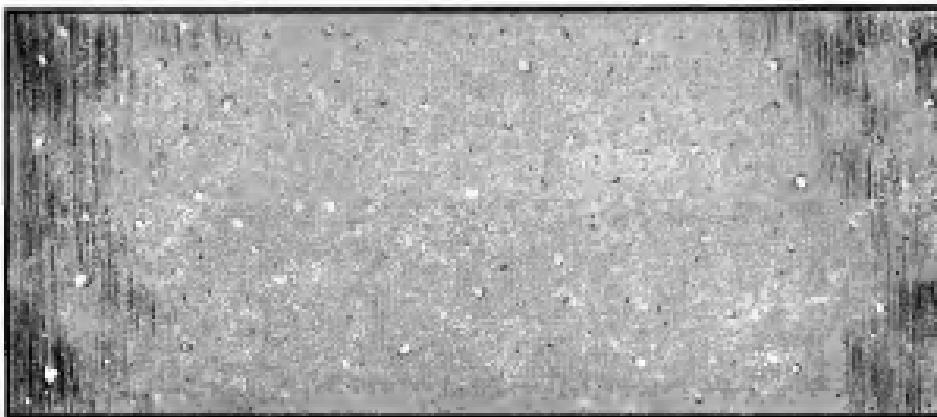
BUT NOW THEIR
LEADER, JAPAN'S
MITSUOKA, LAY
MURKED...



TO RITSUJO,
THREE NOW THE
ELDEST, SWIM
AMONG OF THE
DRACO-YASUJI...

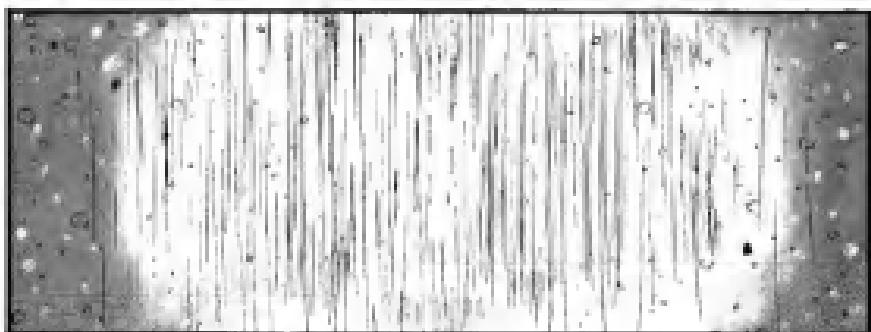
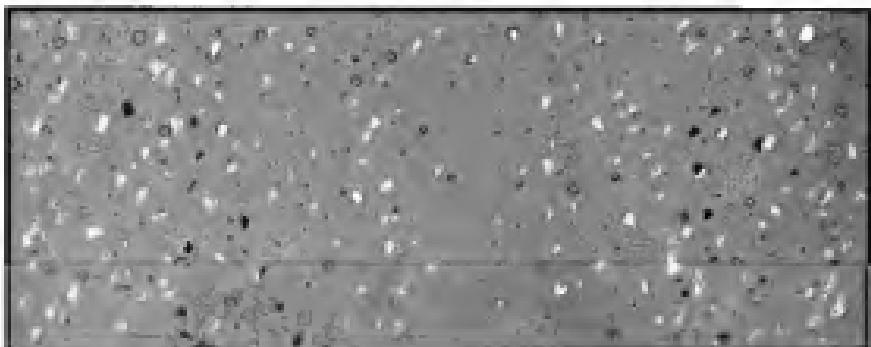
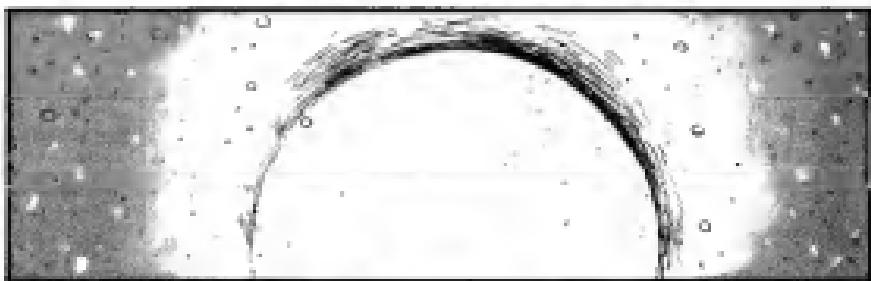
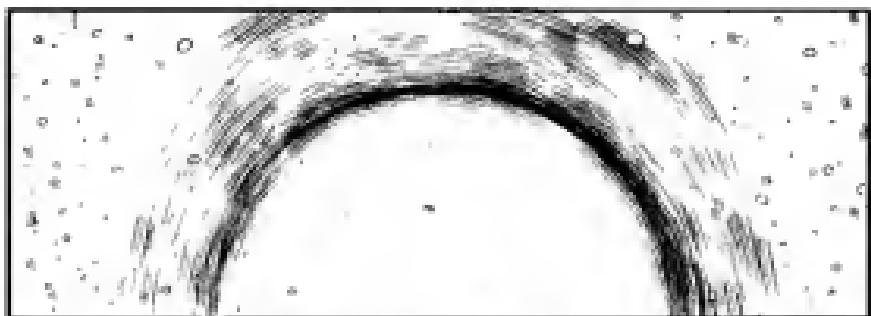






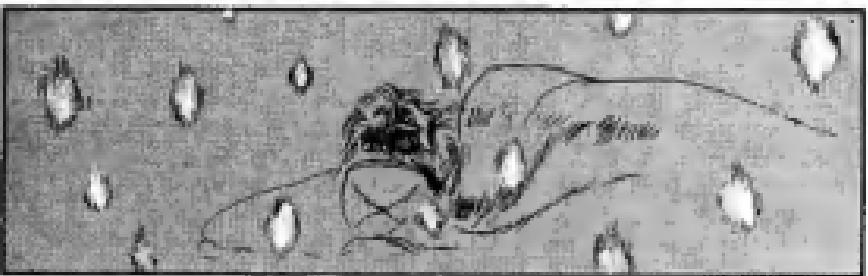
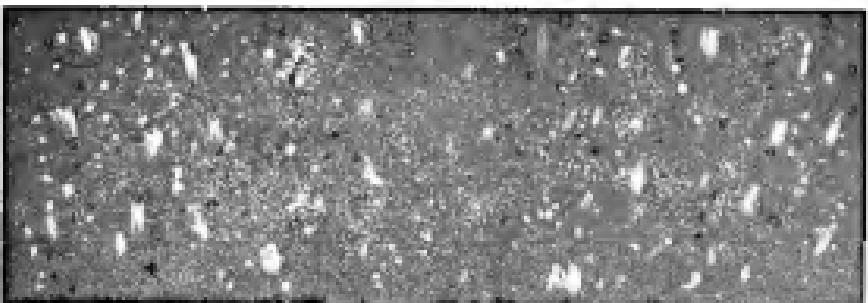




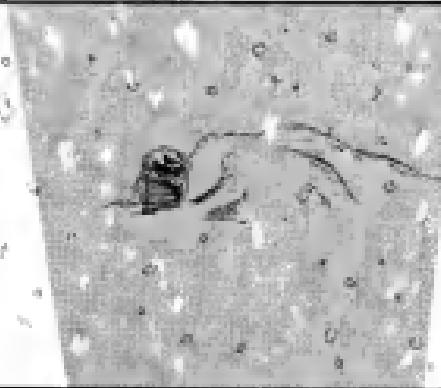


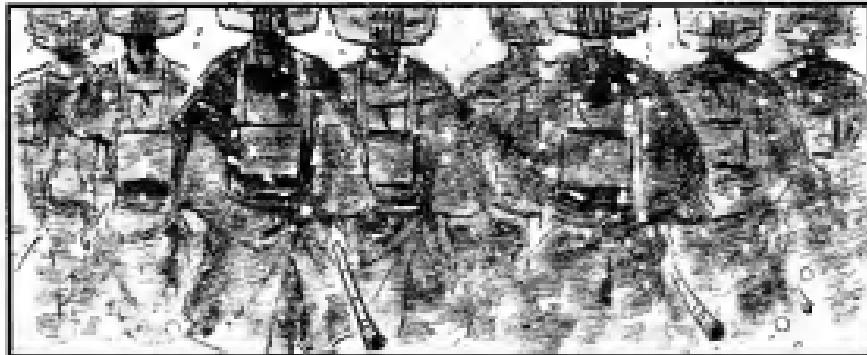
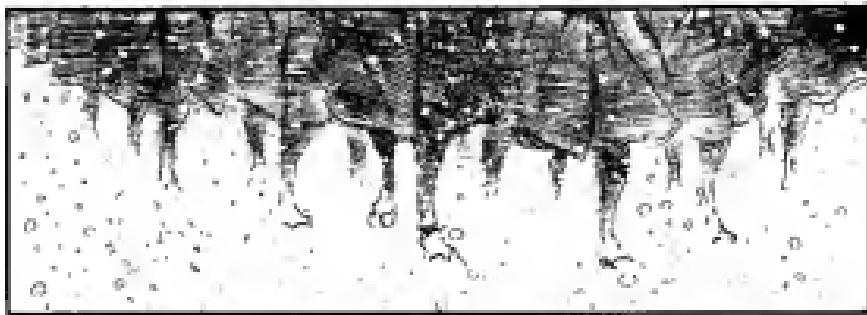
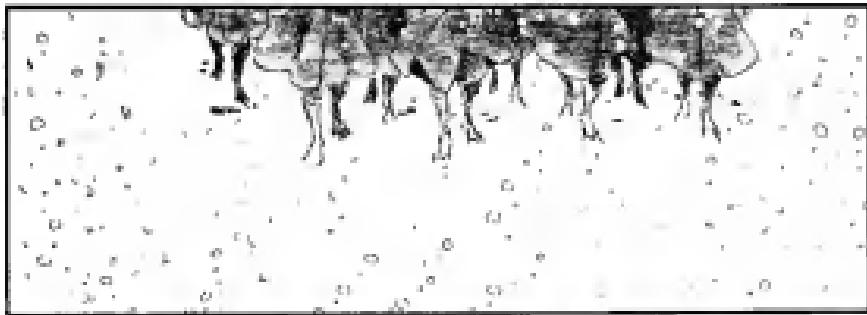
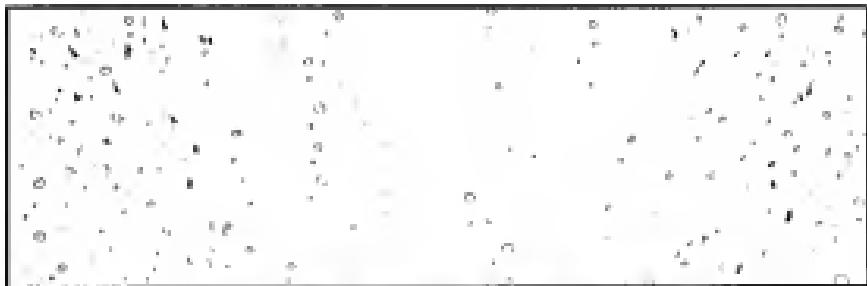




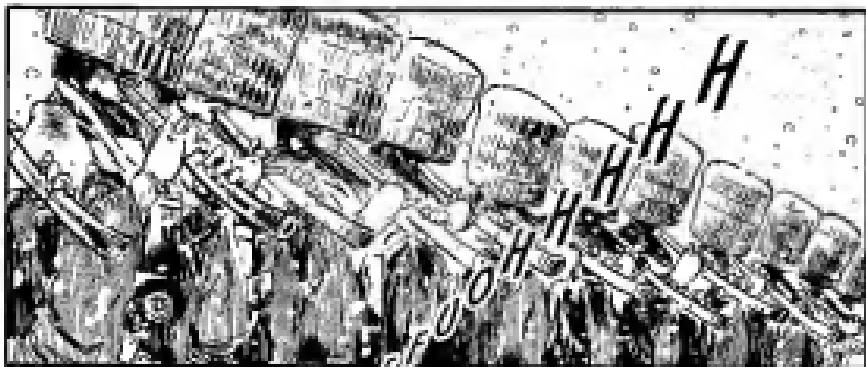


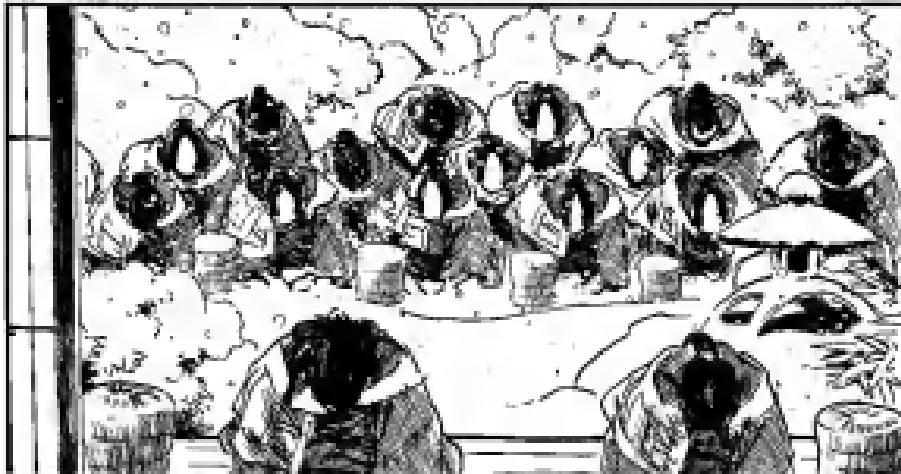
HE SHOULD HAVE
SEN'T THAT CURSED
MAN AND HIS CHILD
TO HELL LONG
SINCE. BUT INSTEAD,
THE KID'S EVEN
REACHED ARMAGEDDON
AND BEEN SERIOUSLY
WOUNDED...





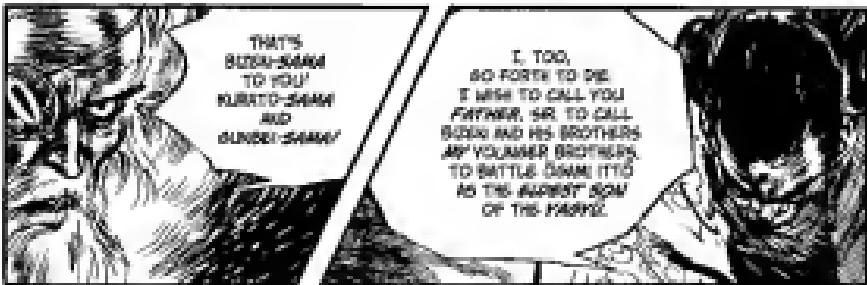
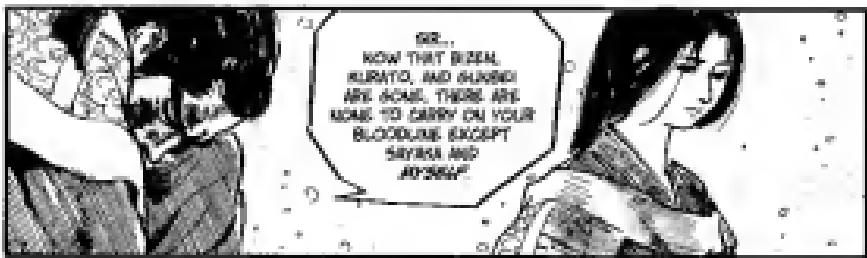








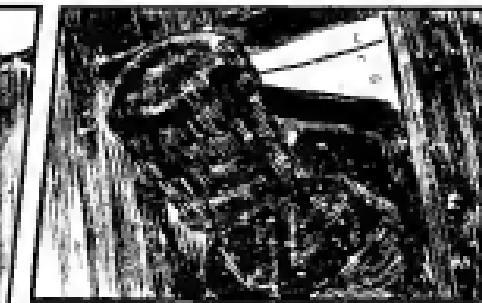
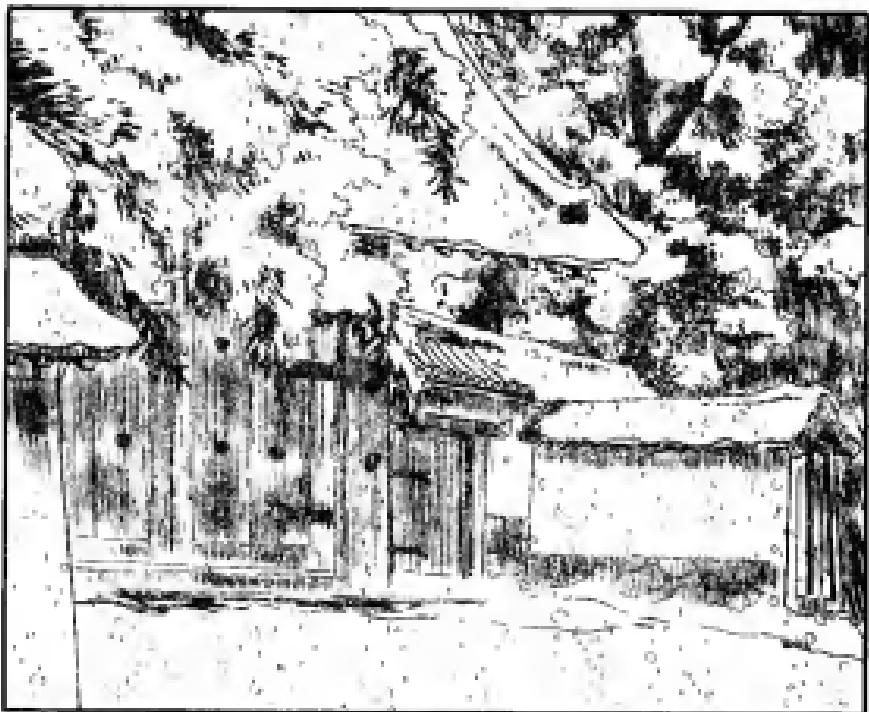




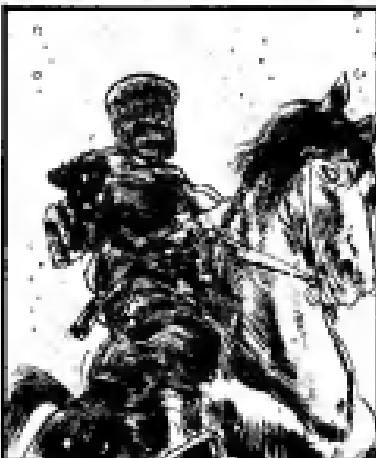
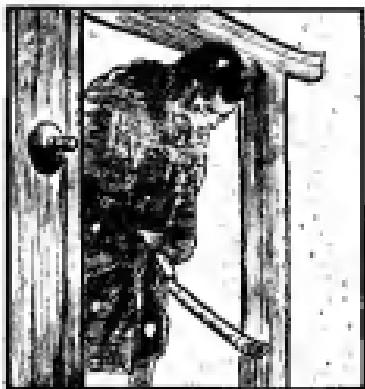


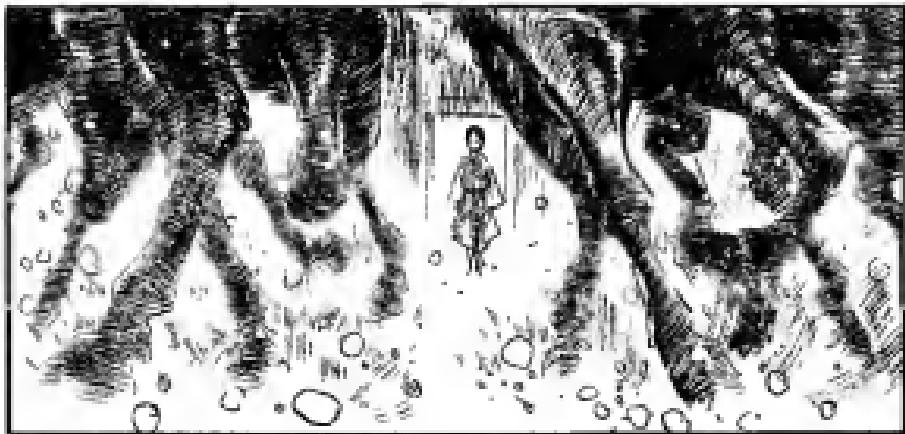












IN NIKKO, IN THE
LAND OF THE KIMONO
KIMONO, IS A BRANCH
OF THE YASHÙ-TS
ASSASSINS.



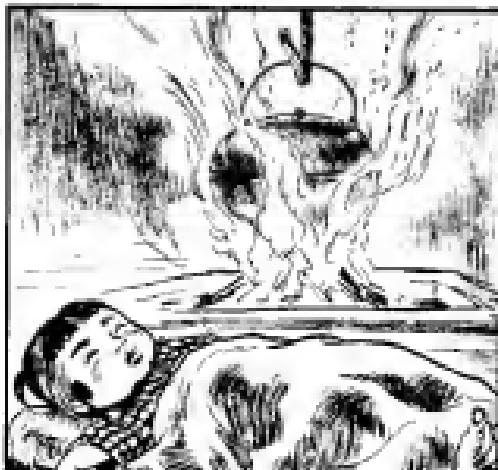
A MIND OF THE YASHÙ
ASSASSINS, THEY, TOO,
SERVE THE YASHÙ. BUT OF
THE YASHÙ YET NOT OF
THEM. THERE ARE MANY
WHO SAY THEY OUTSTRIP
THE YASHÙ THEMSELVES.
THE DISMANTLED ASSAS-
SINS IN ALL JAPAN.



WHEN THEY RIDE FORTH TO KILL,
THEY WEAR THE STEAMY HATS OF
THE ADAMANT ADAMS, PAINTED
JUST BLACK. FROM THIS, THEIR
OTHER NAME—KONOJO-CHINSHIYAKI,
THE BLACK WAVE.



THE BLACK
WAVE OF
DEATH.









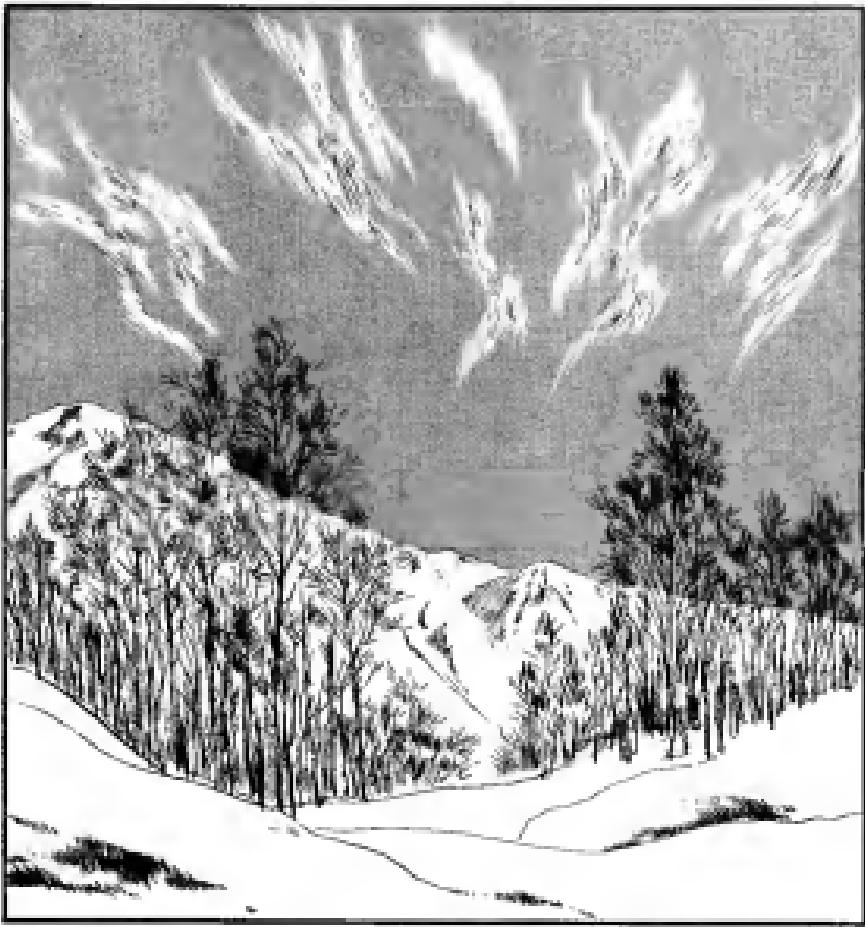
May I
borrow
it from
you?

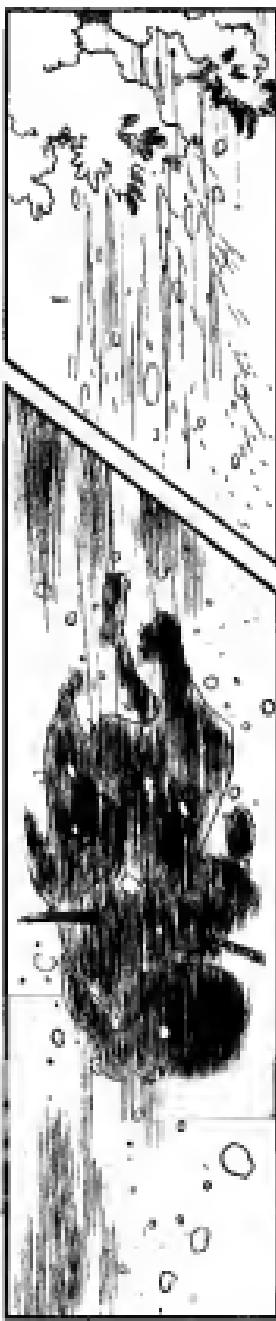
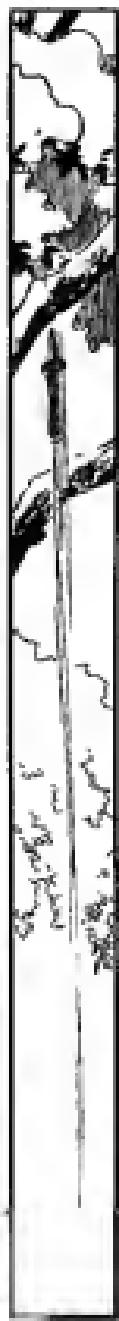
AND
SOME
STRONG
THREAD...



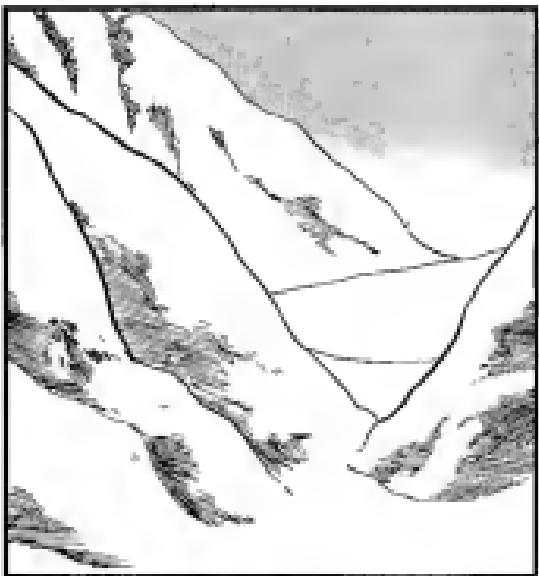
I GUESS
THERE'S
MORE HERE
THAN I CAN
PREDICT.



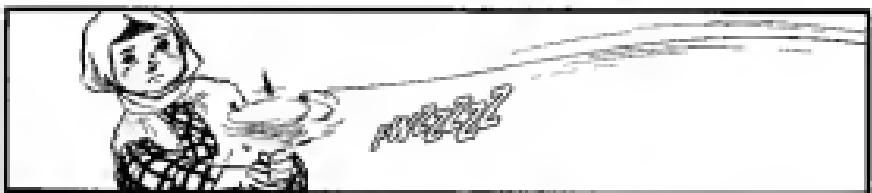
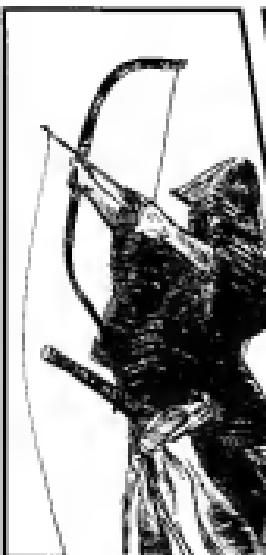
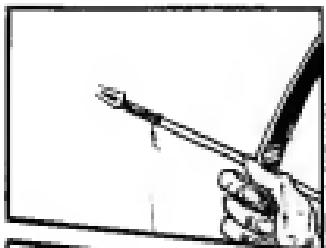




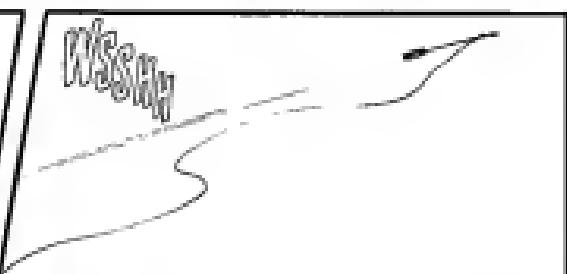
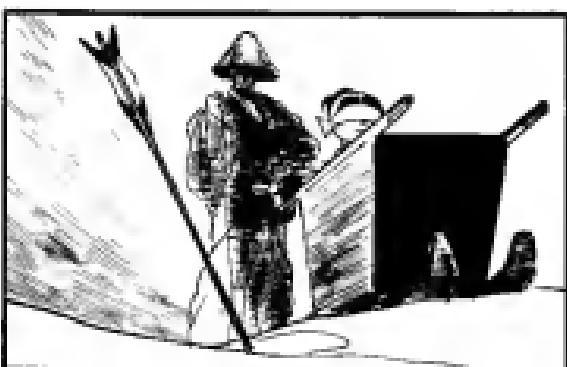
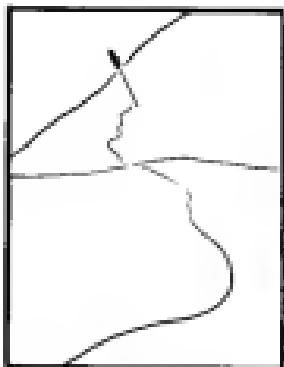


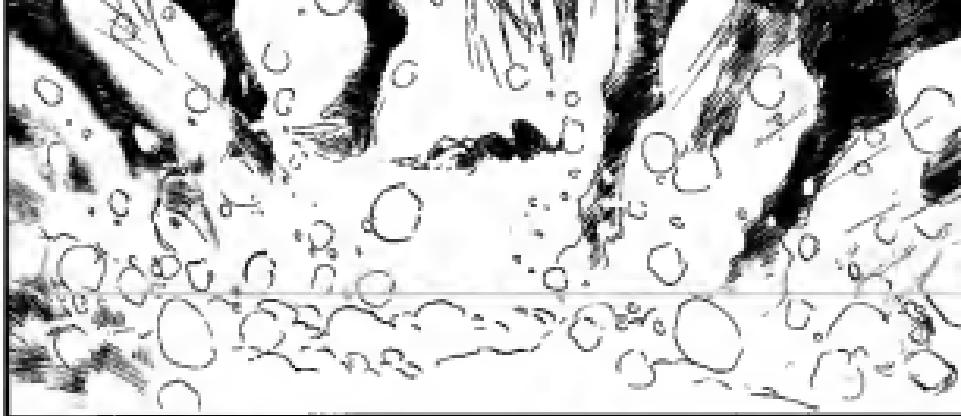


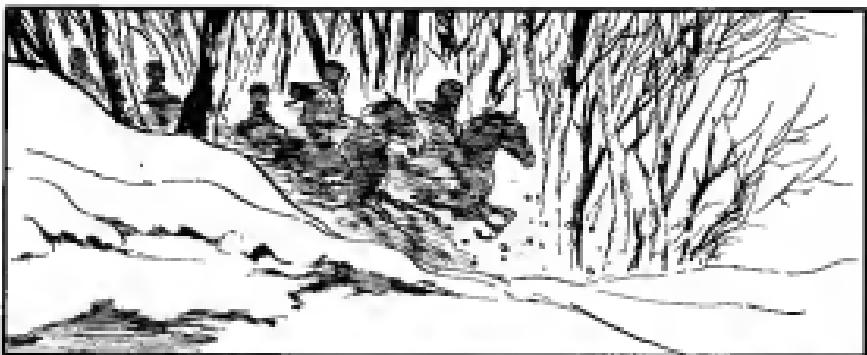


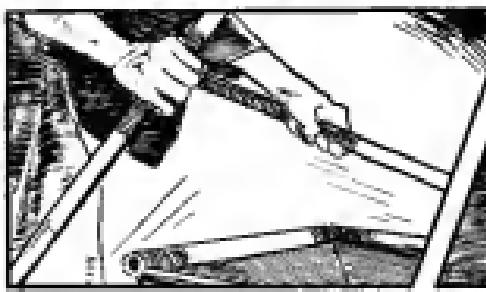








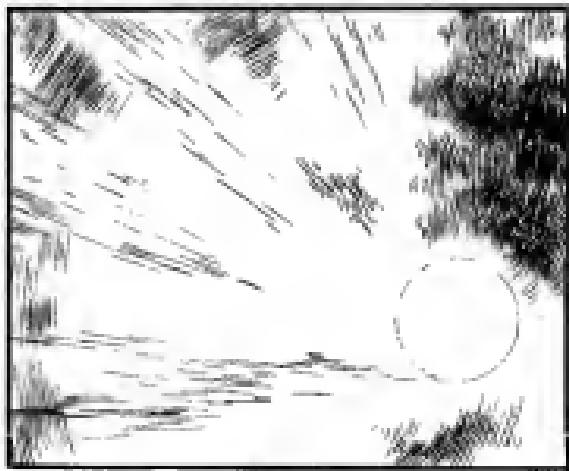




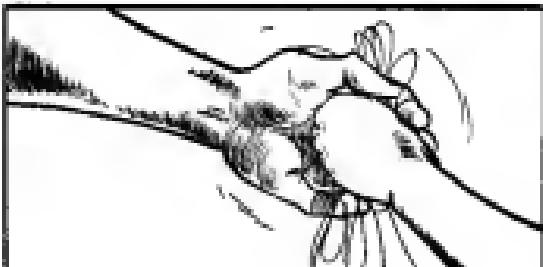
ON AND
HORSE-HEADED
DEMONS OF
ANHUAHADON

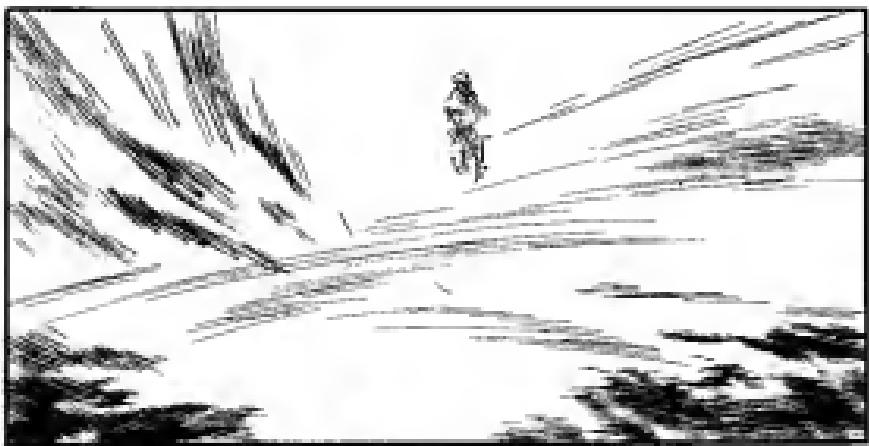
GRANT
US THE LIGHT
OF HELL!









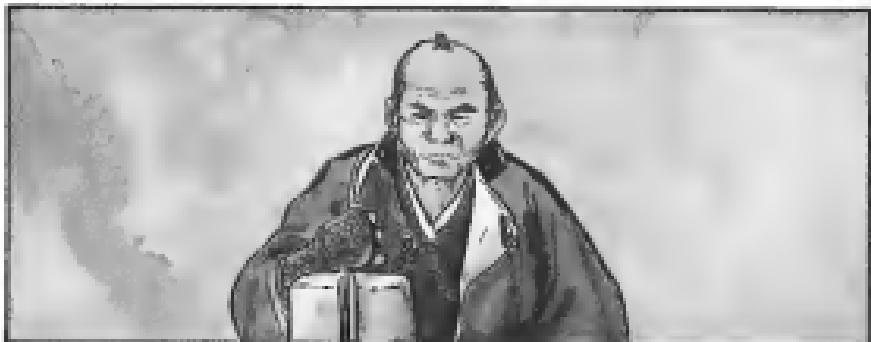


the sixty-fifth

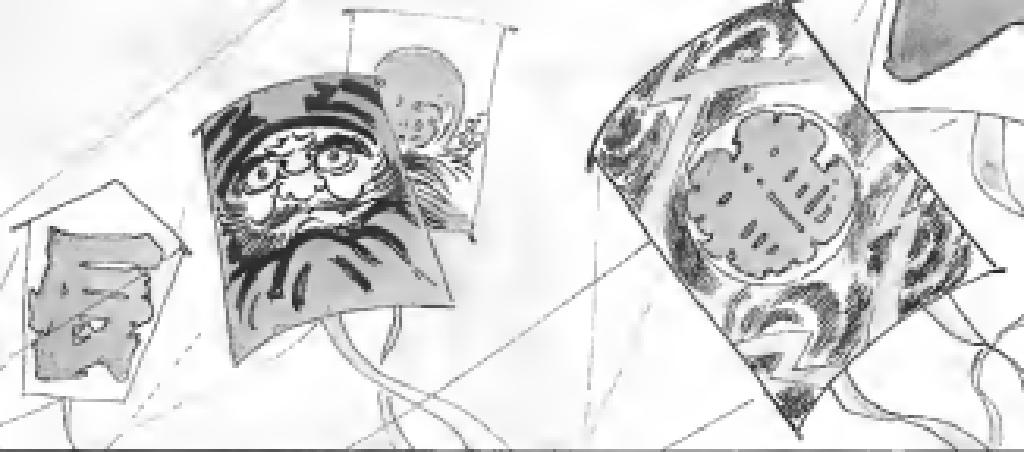


"Mazoshii"
Mameshō





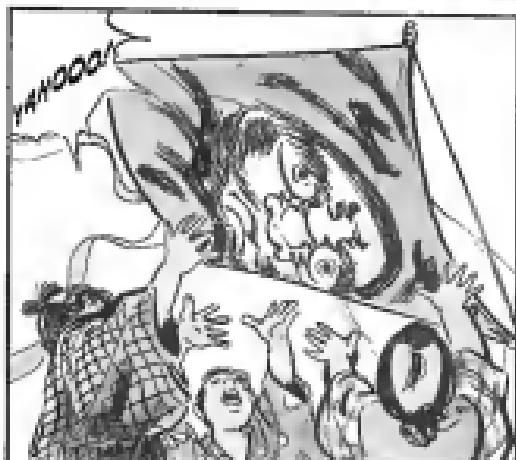
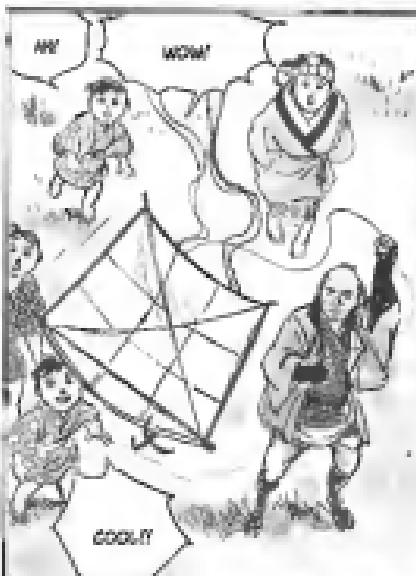


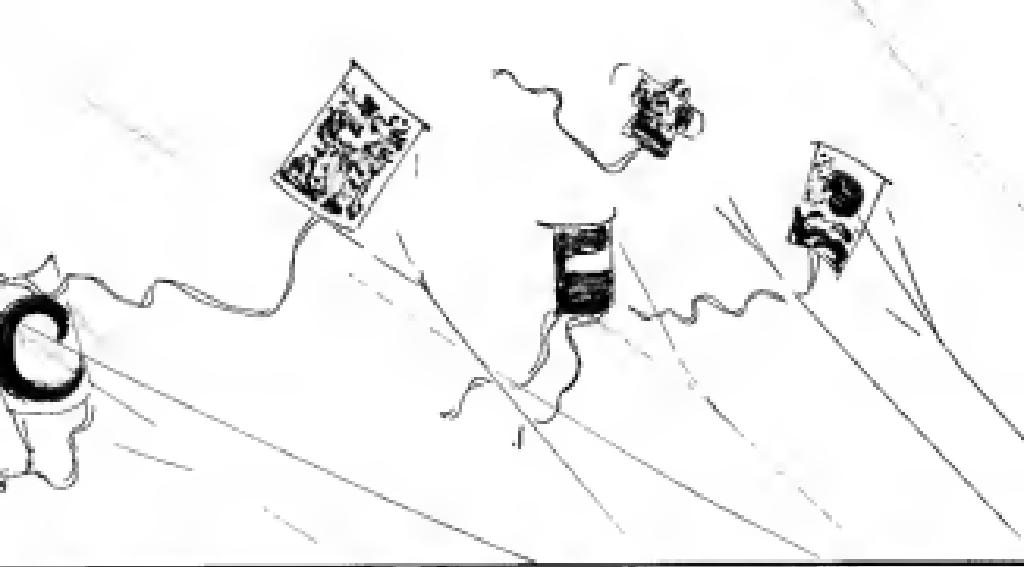


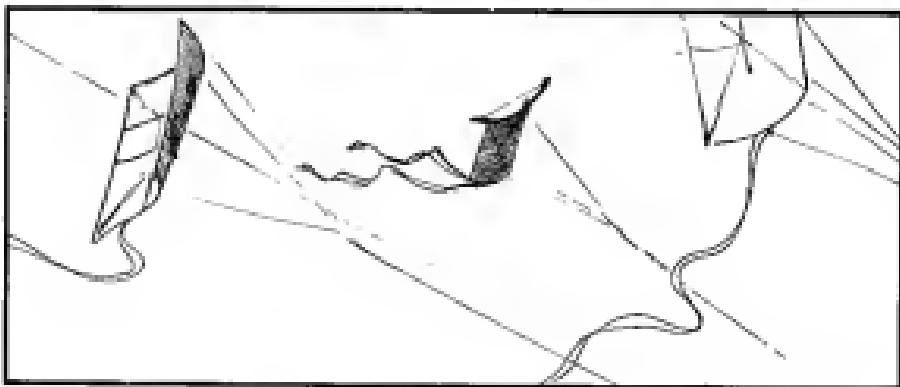


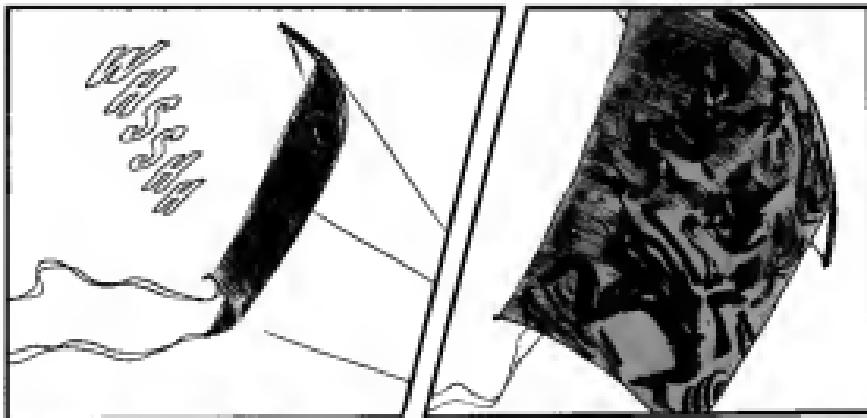


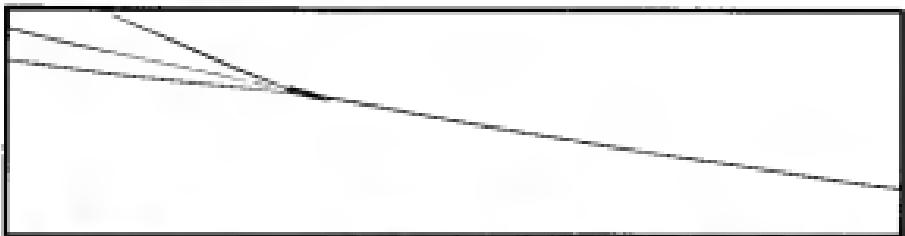


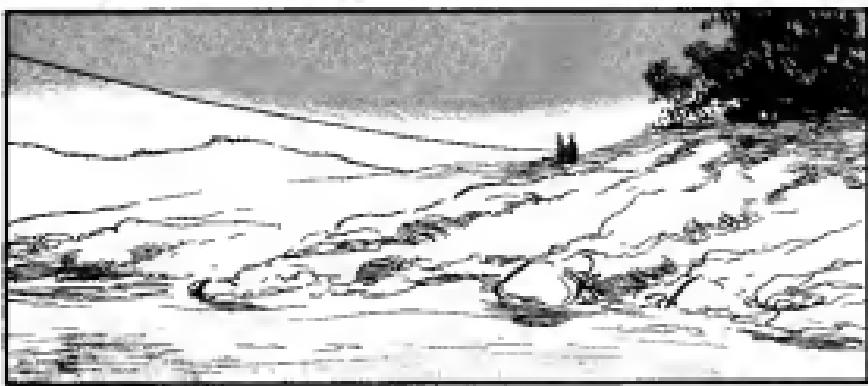


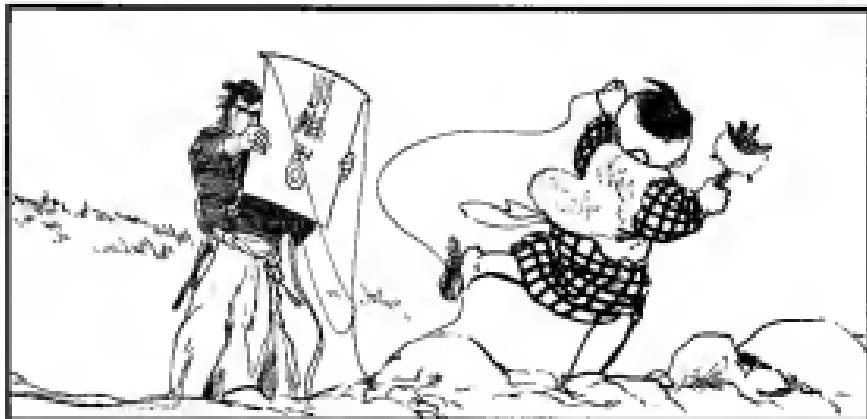
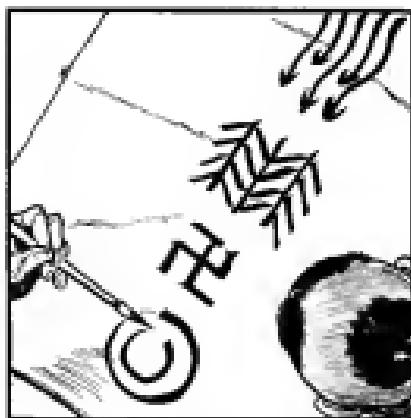






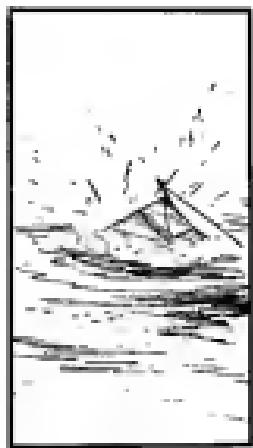
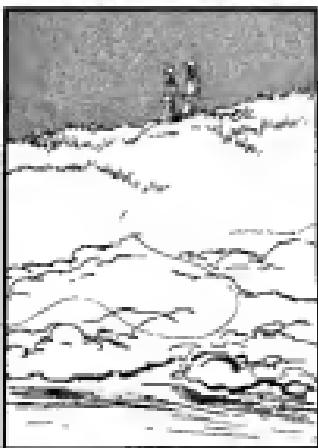


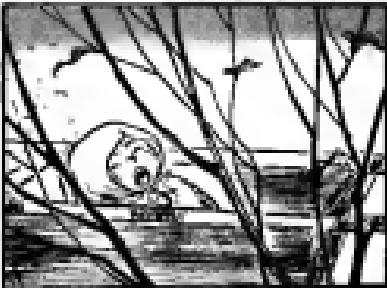
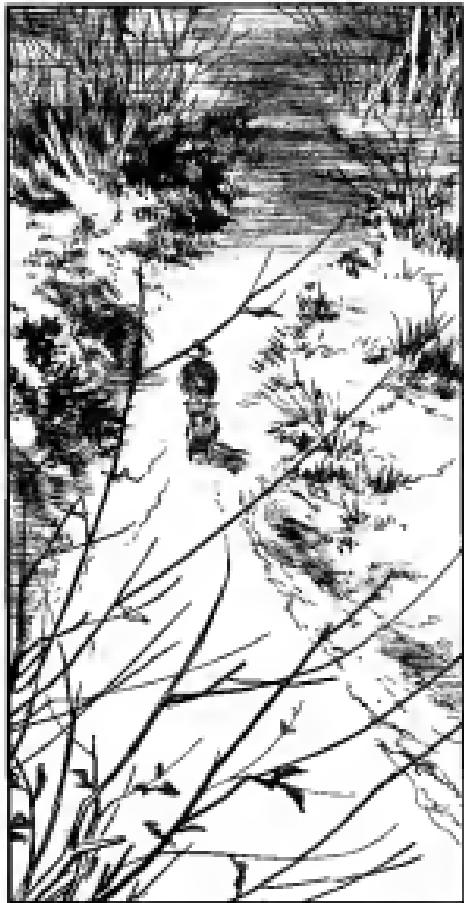
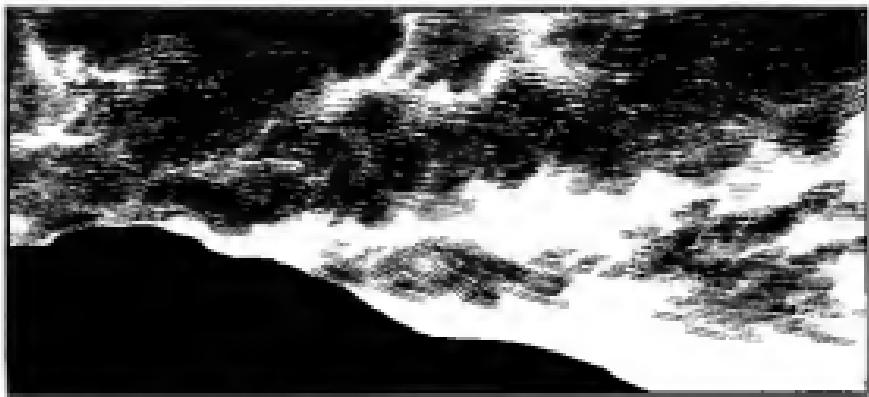


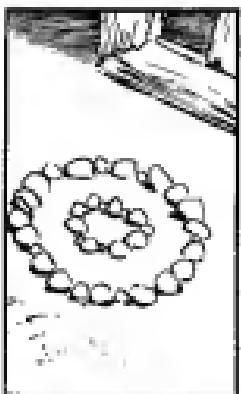


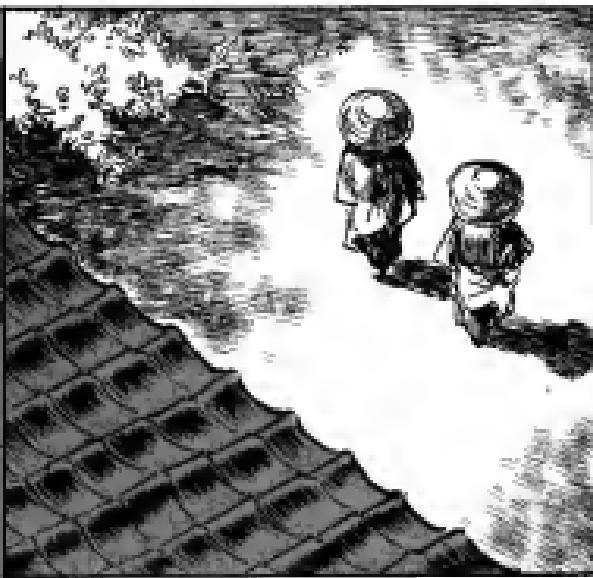
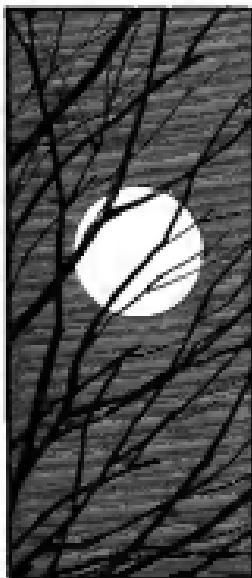
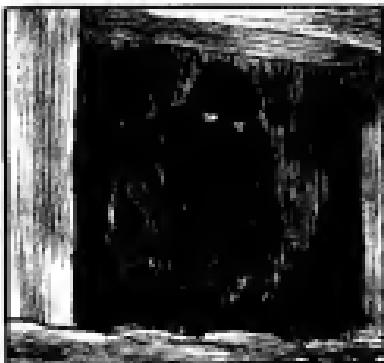


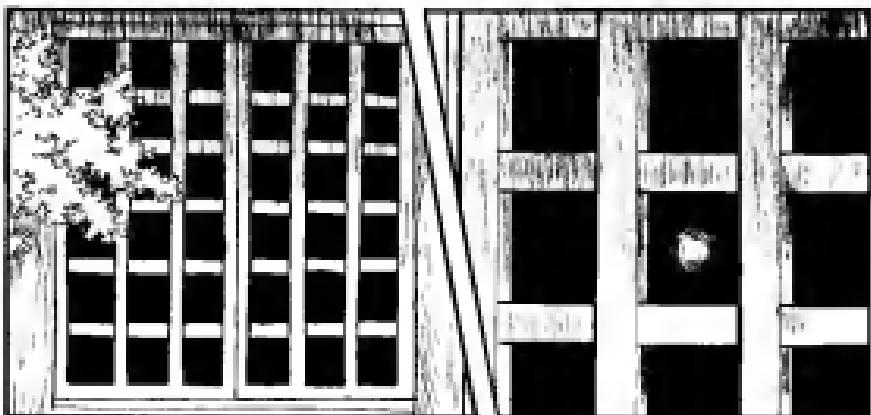


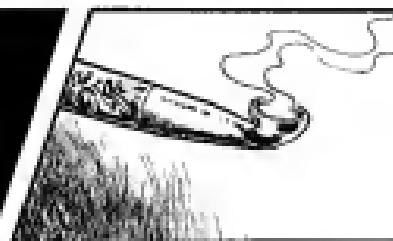
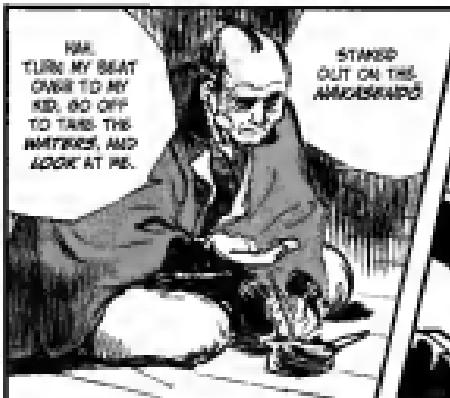


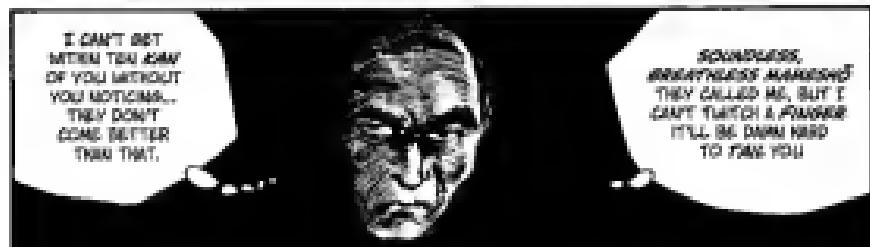
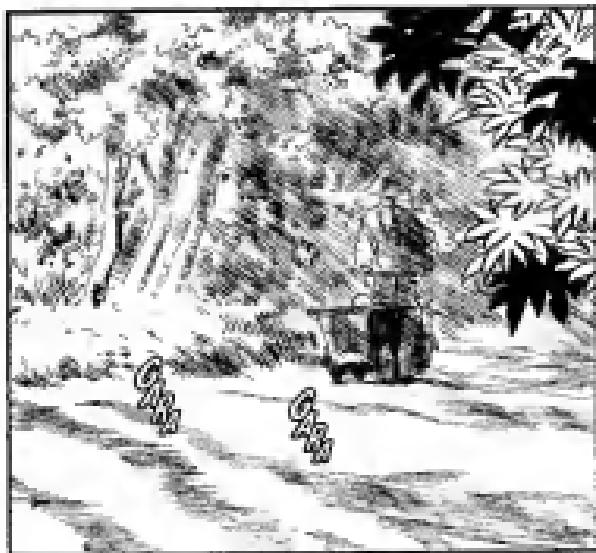


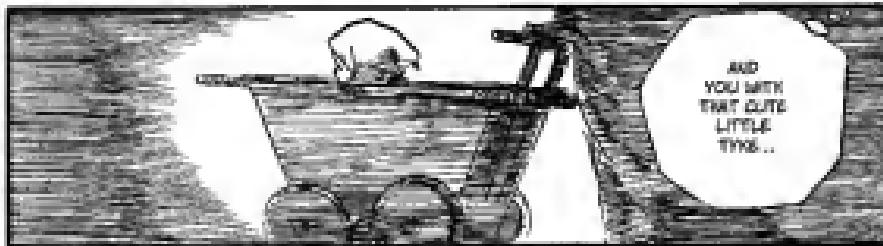








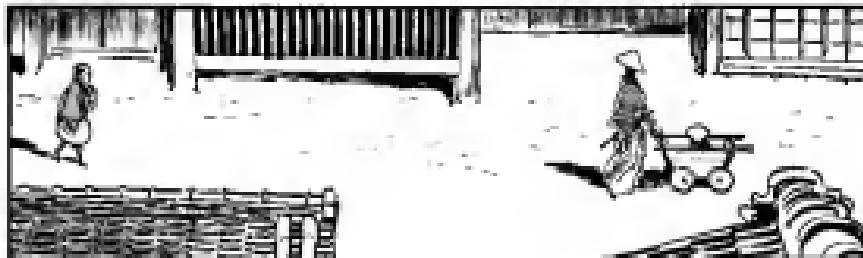


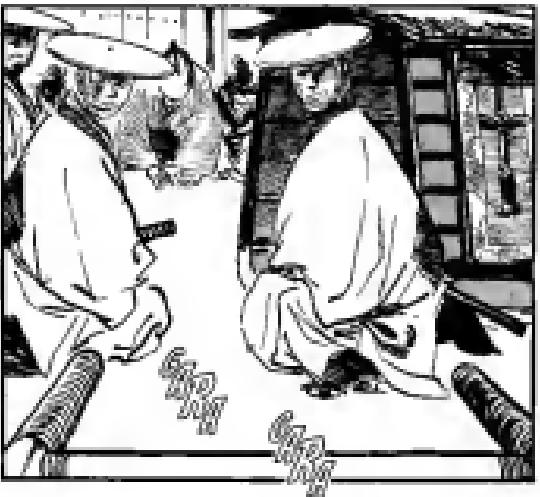


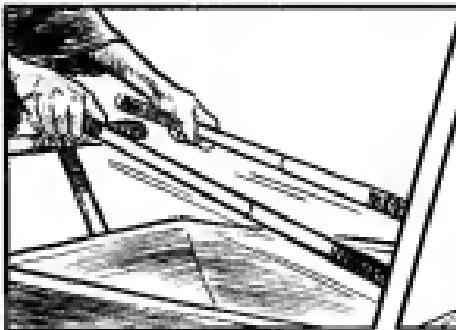


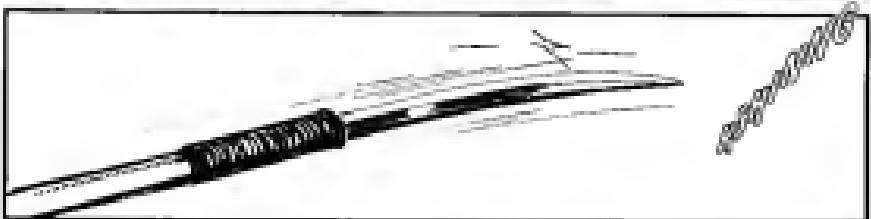


THE SHŌGŪTO SHIBUYA, THE COMMISSIONER OF RIBON, STOOD AT THE HEAD OF THE JUDICIAL SYSTEM, RESPONSIBLE FOR CRIMES COMMITTED ALONG SHIBUYA'S MAJOR HIGHWAYS. NOT AN INDEPENDENT JUDICIARY, MATTERS AFFECTING TRAVELERS COMING AND THEIR TESTIMONIES WERE HANDLED BY THE CHANFRONTES IN EDO, WHILE, FOLLOWING THE SHOGUNATE'S ASSERTION OF LEGAL CONTROL OVER THE FULL LENGTH OF THE SHIBUYA (THE FIVE GREAT HIGHWAYS), ALL OTHER HIGHWAY CRIMES FELL UNDER THE PROVINCE OF JUDGES WITH THE ARMOED ARWAKO—THE COMMISSIONER OF ACCOUNTS.











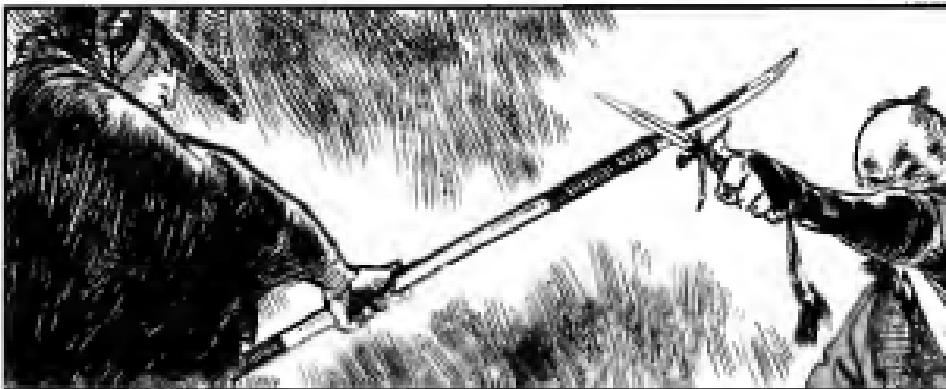




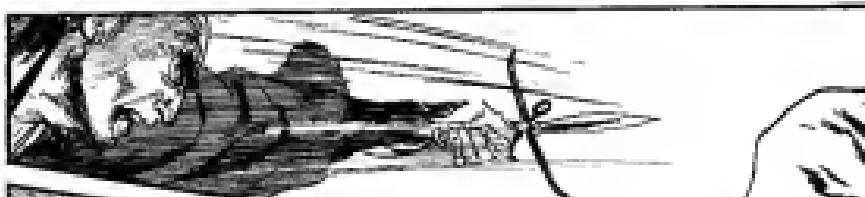












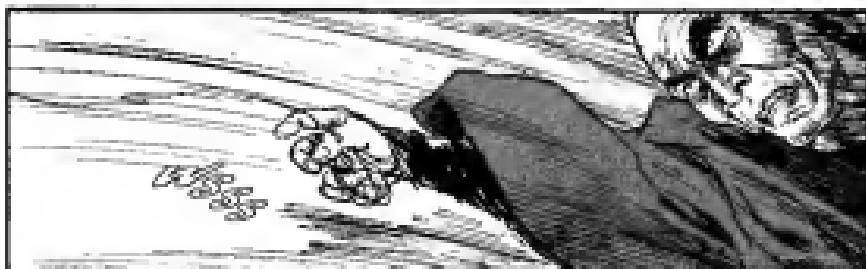








アーヴィ

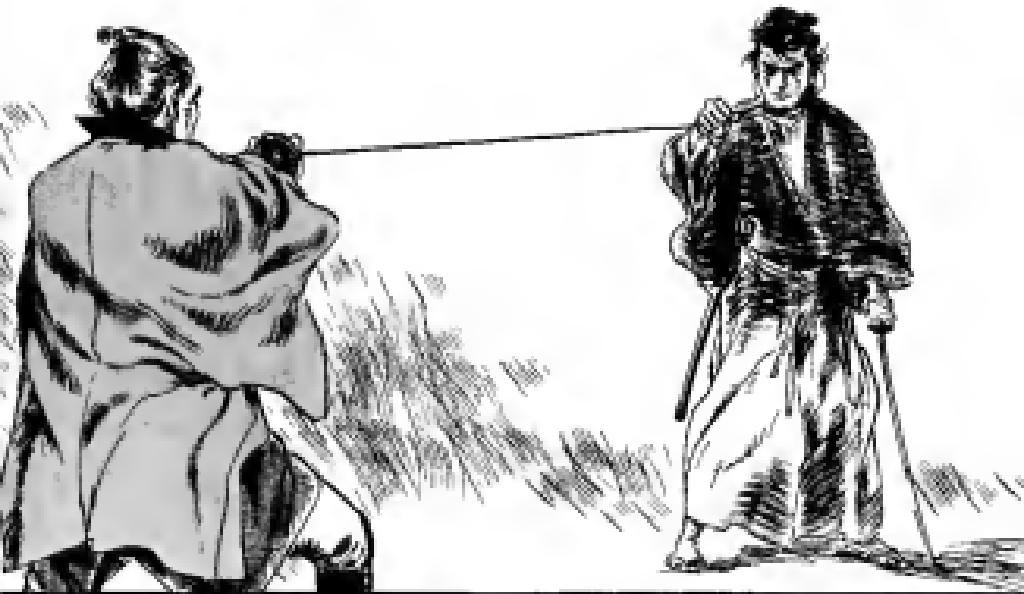


WOLF AND
CUM

"WANDOOSH"
WANDOOSH IS...
TAKING YOU
AWAY



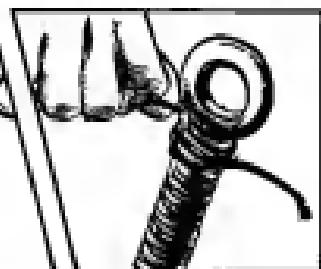
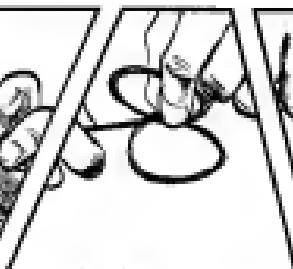
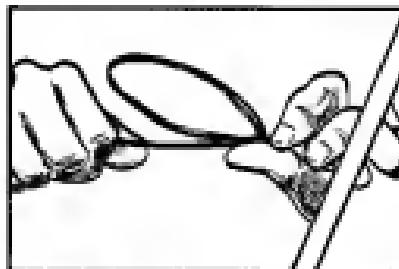


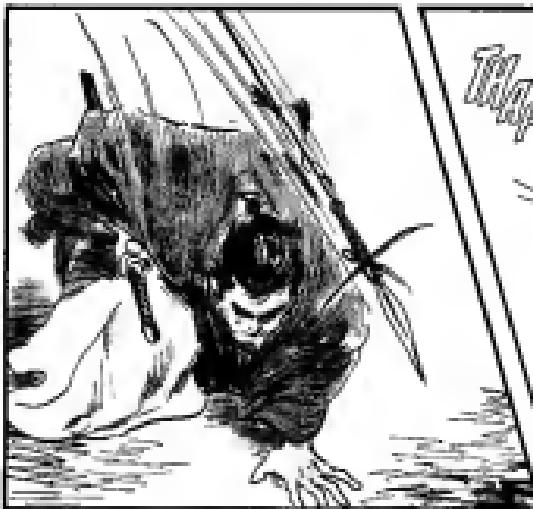




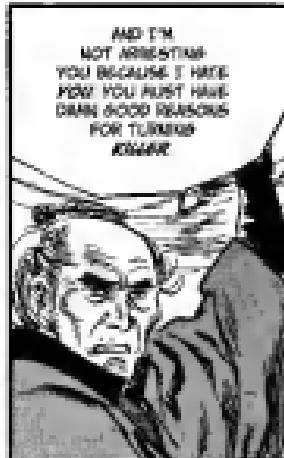












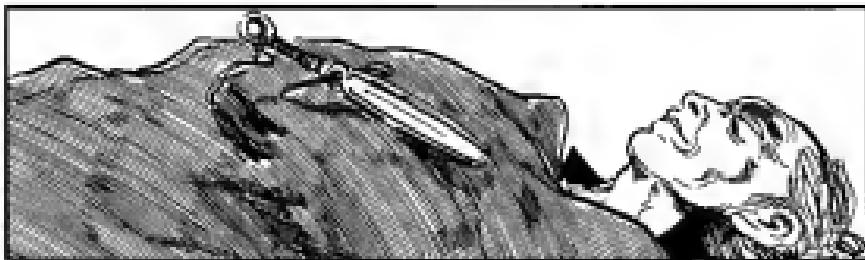
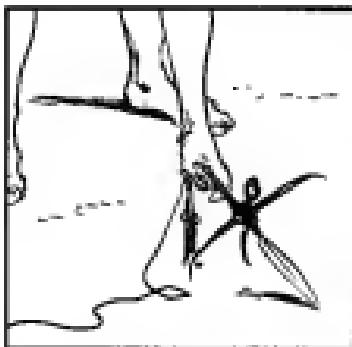












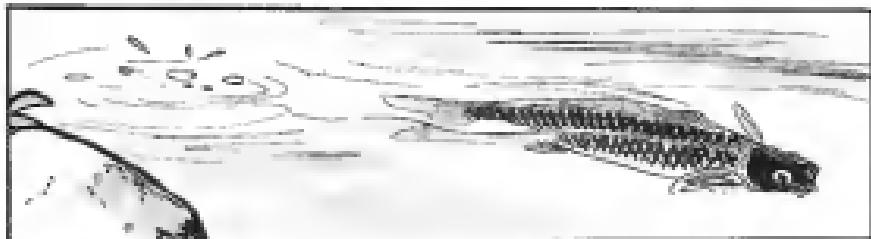
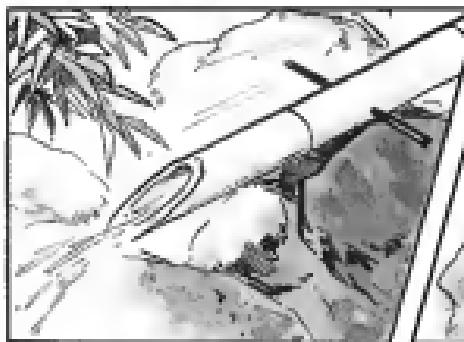
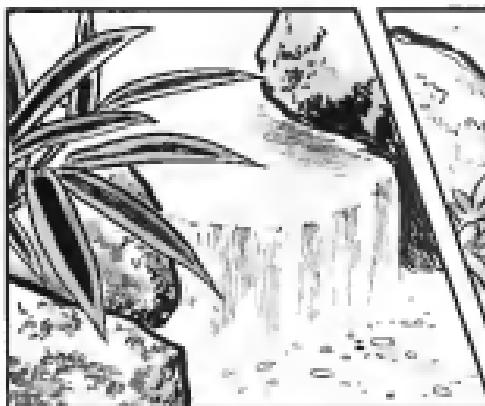


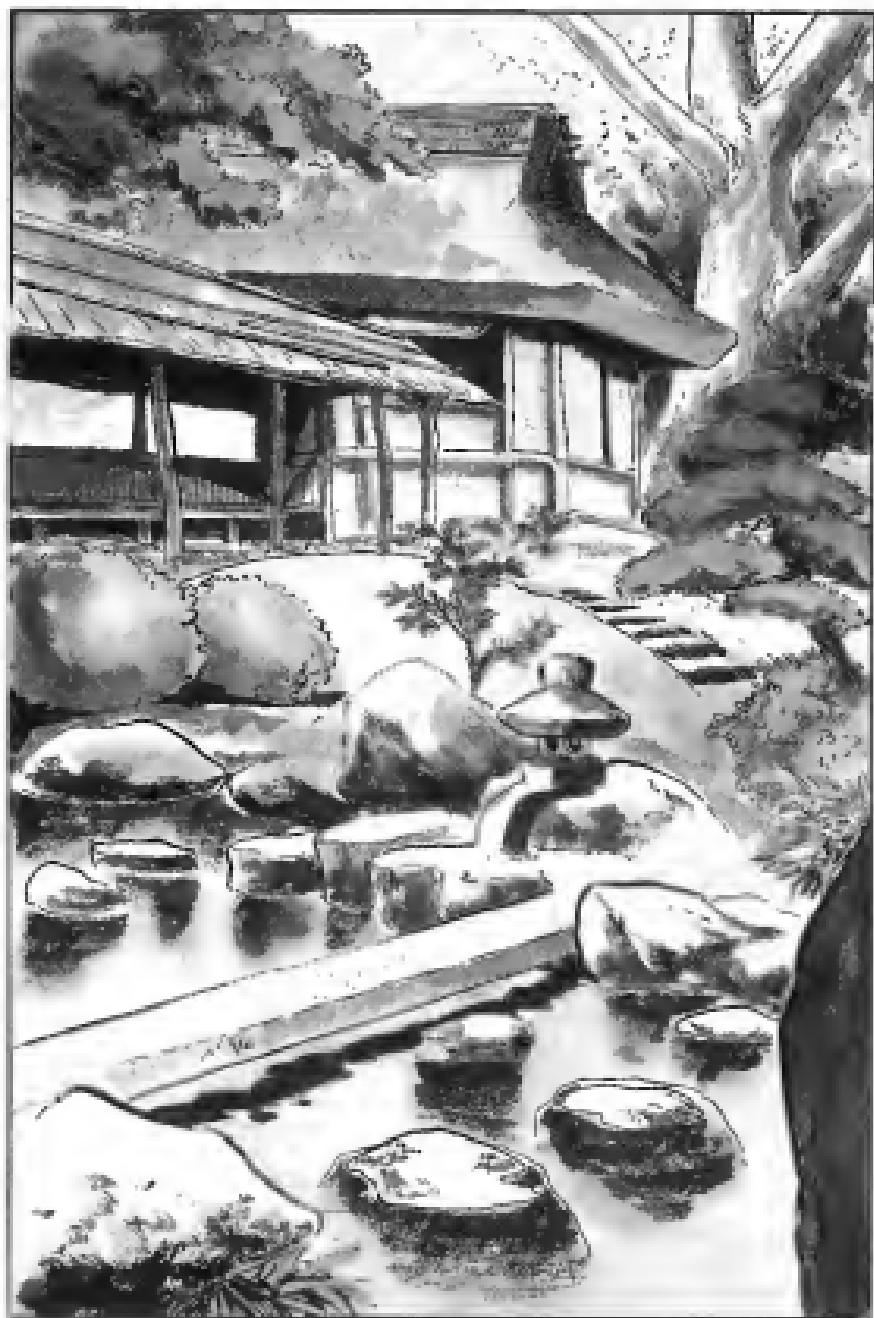


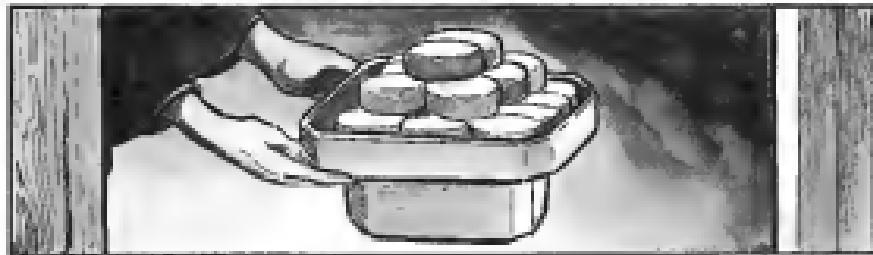
the sixty-sixth

Spoiling Daigoro



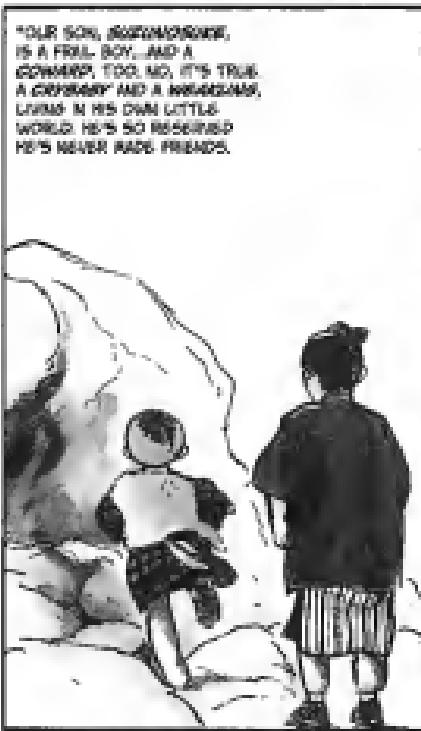
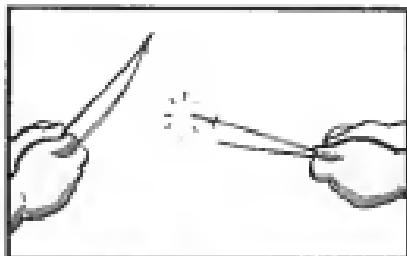
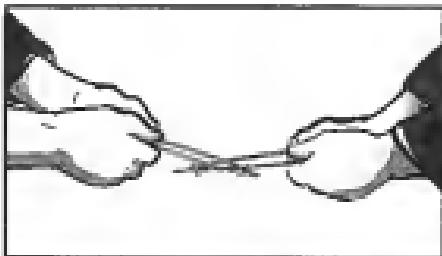






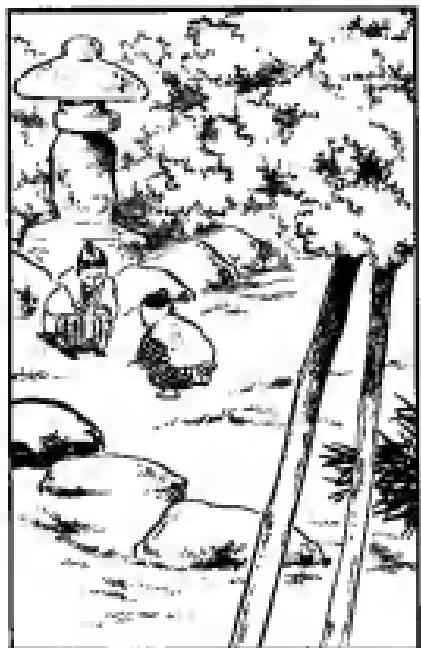


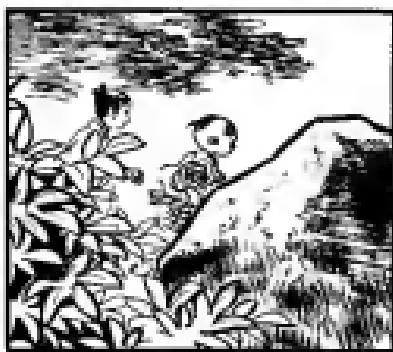
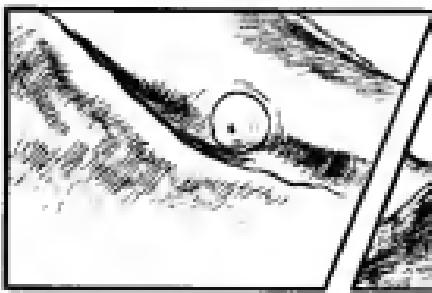
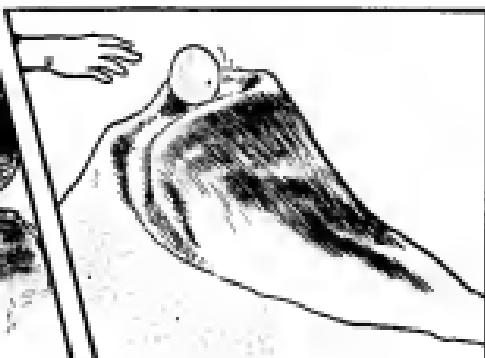


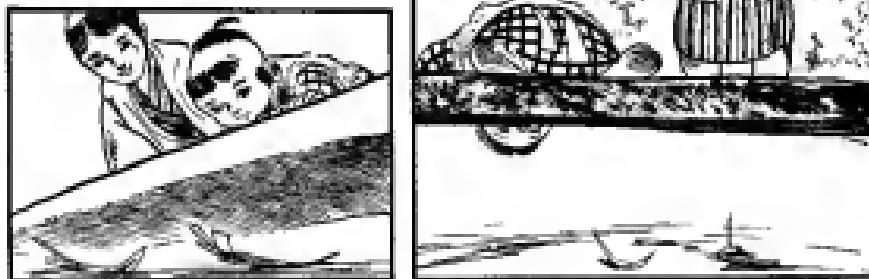
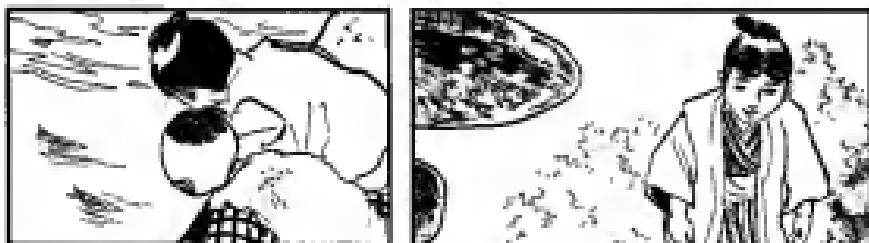
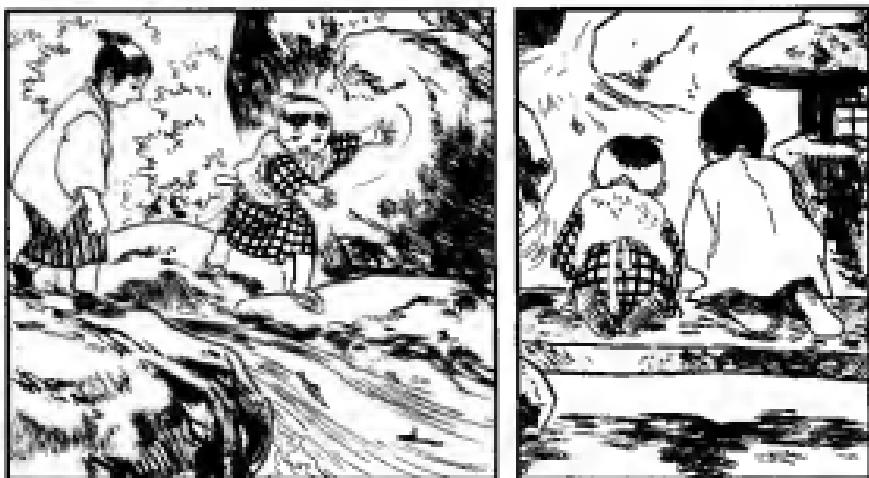


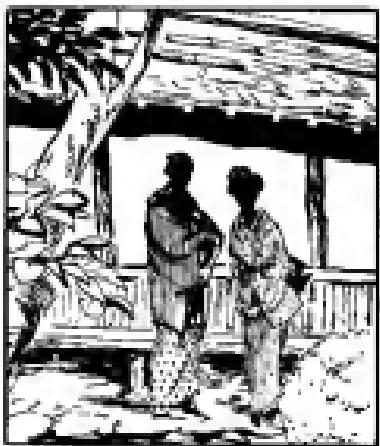




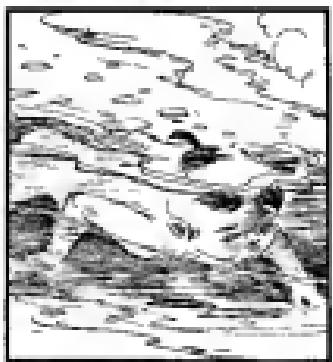
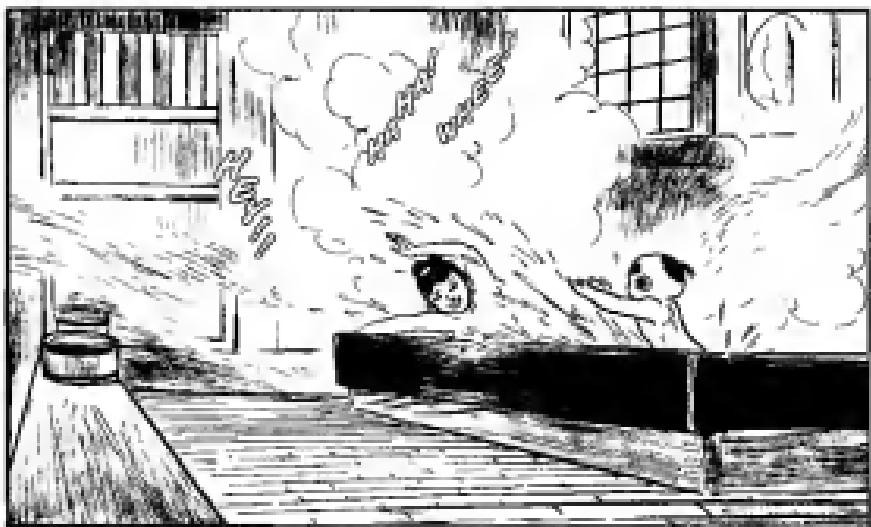


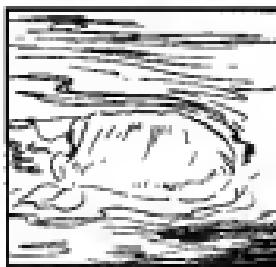


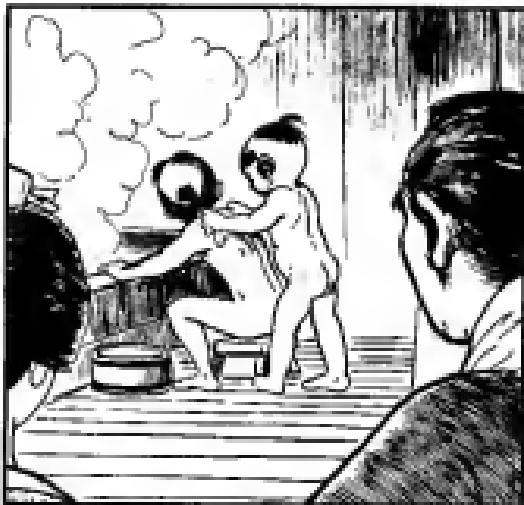






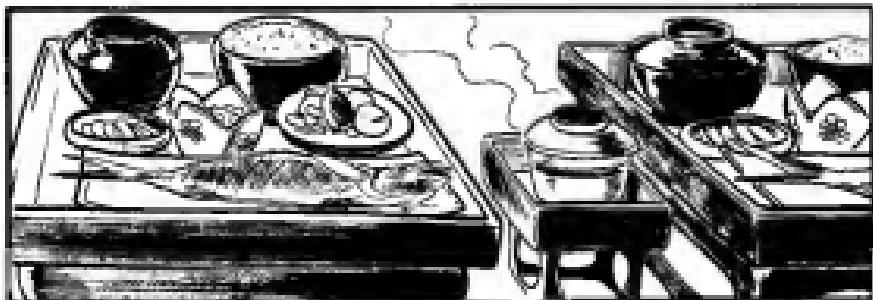


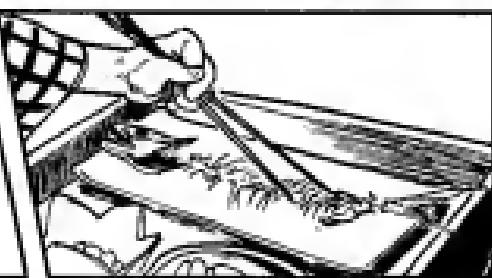




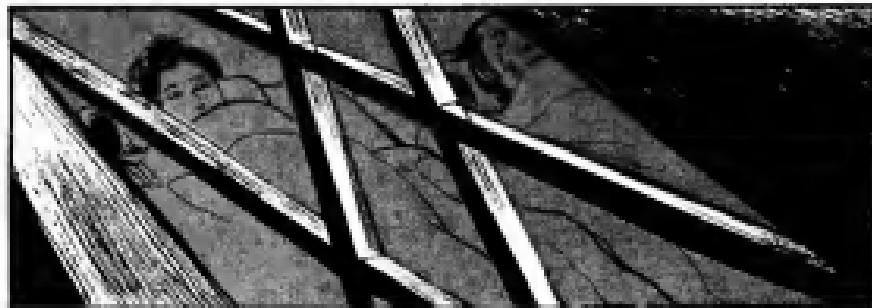
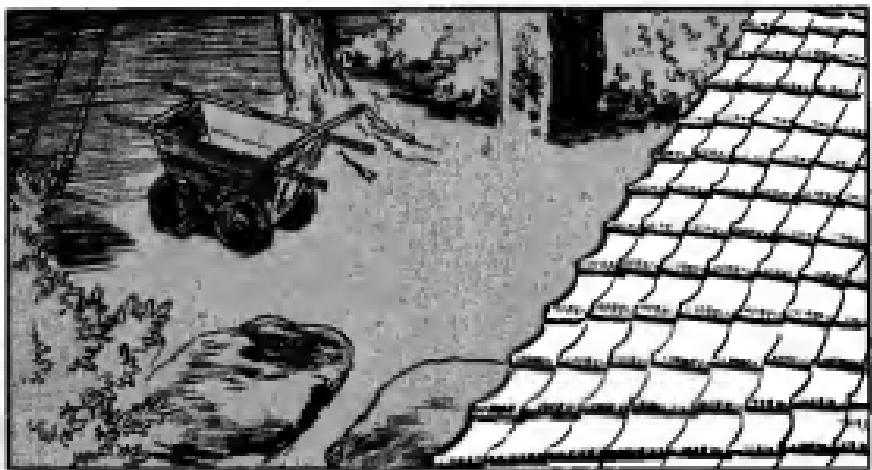






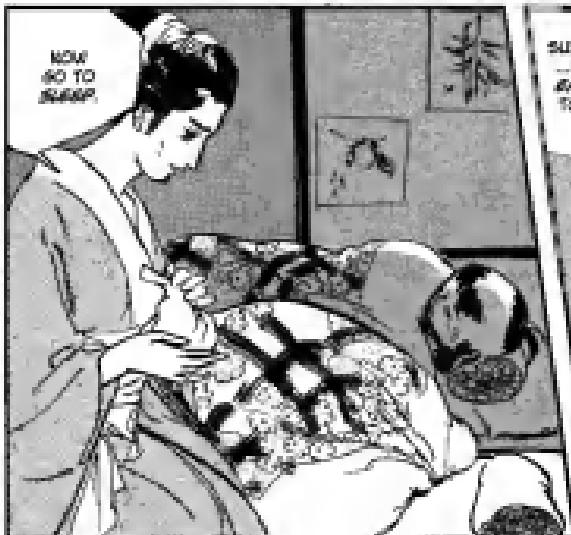


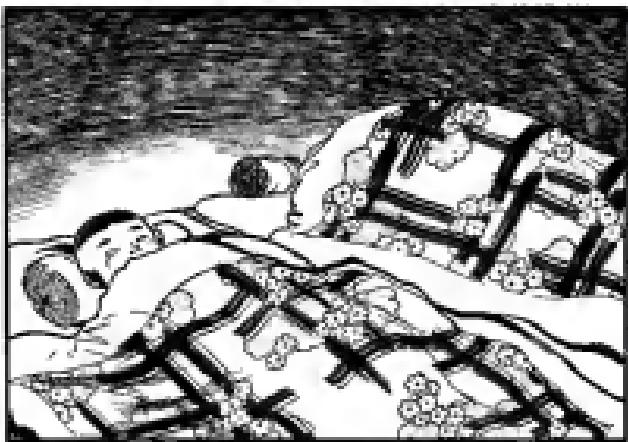
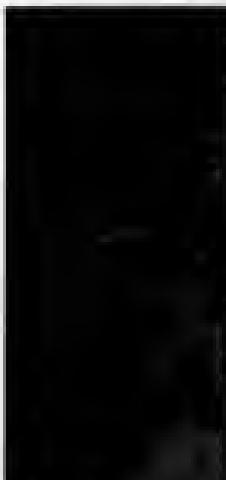














SLEEP SLEEP
DADDY
GO TO SLEEP
DADDY
ROCK-A-BYE

THE NIGHT WIND GROWS
AND TEARS YOU SO
THE SUN SETS
THE MOON GOES DOWN
THE NIGHT IS GROWING
DARKER

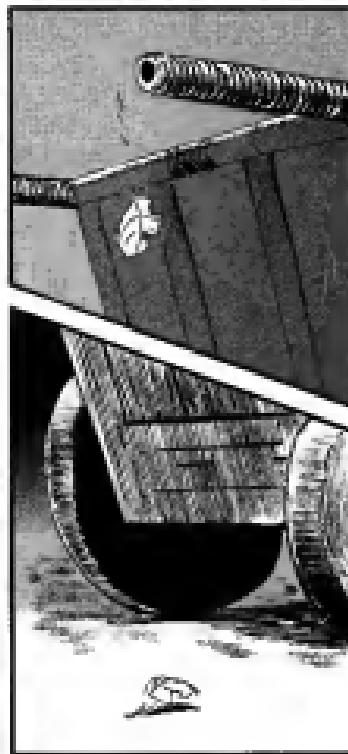
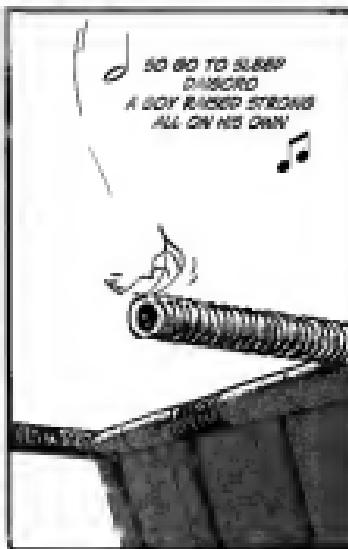
DADDY SAYS
YOU TO THE SONG
ROCK-A-BYE

SO SO TO SLEEP
DADDY
A BOY BROUGHT UP
WITHOUT A TEAR



SLEEP SLEEP
GO TO SLEEP
BABY CART
ROCK-A-BYE
BABY
ROCK-A-BYE









IF ONLY
WE COULD
KEEP HIM HERE
AND MAKE HIM
SUDAMOUSU'S
BROTHER.

BLAH...

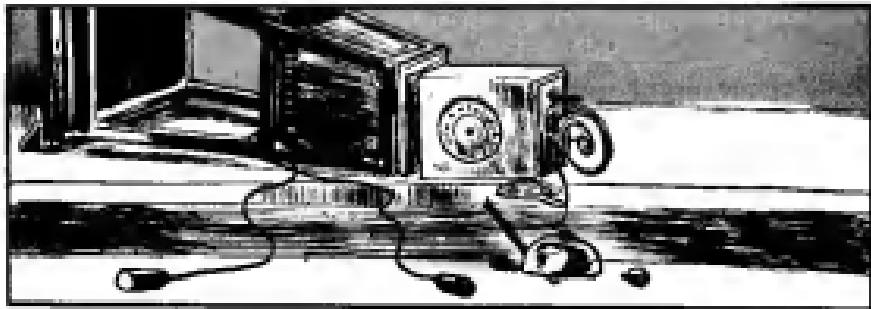
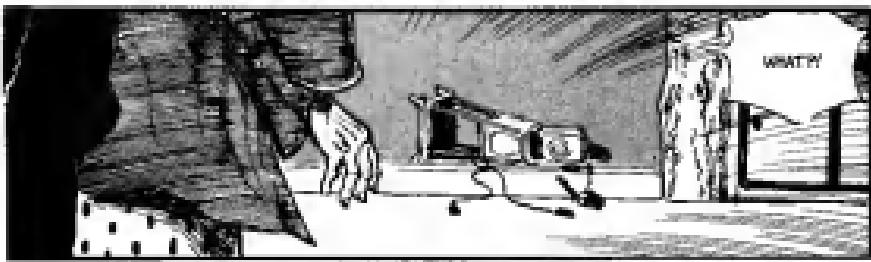
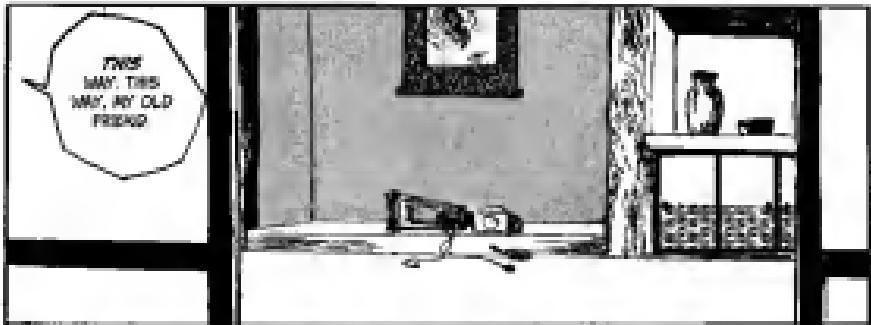


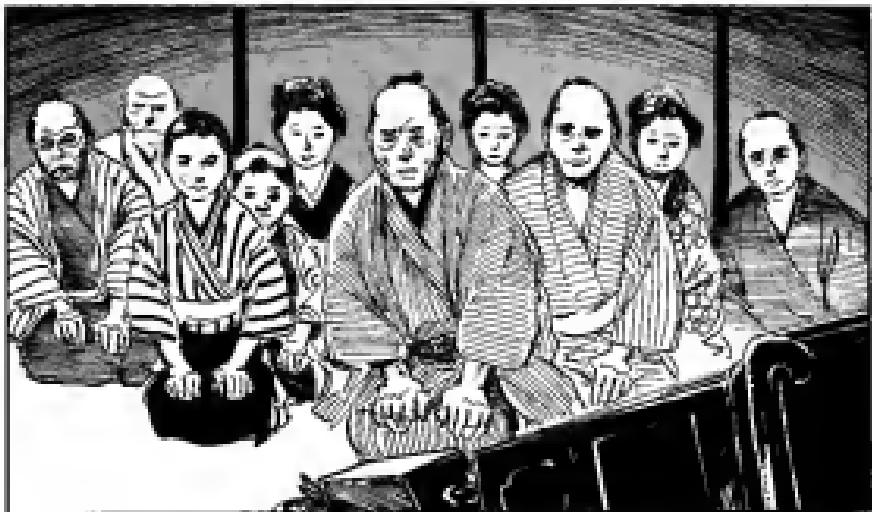
PLEASE
DEARLY PLEASE,
CAN'T YOU MAKE
IT HAPPEN?

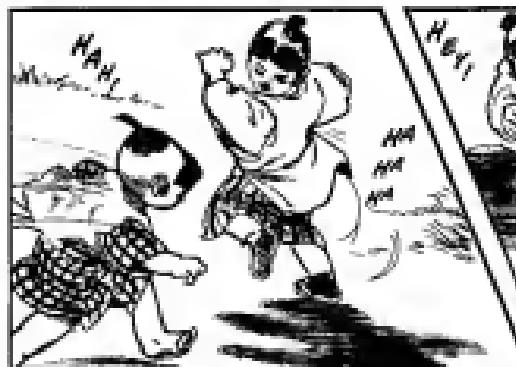
IT WOULD
BE BEST FOR
SUDAMOUSU.

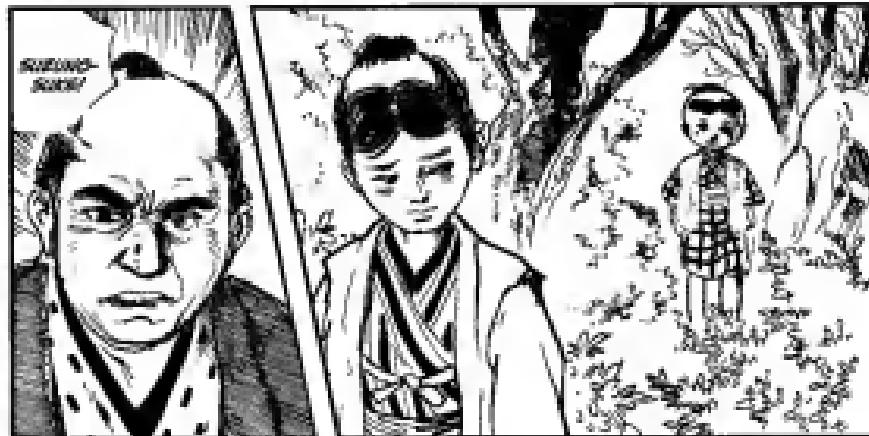


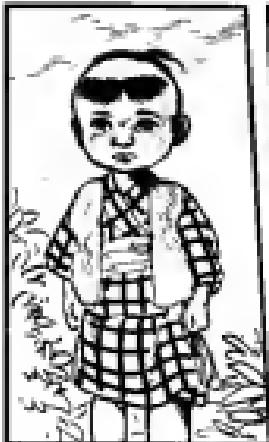
WELL... I'LL
TRY ASKING HIS
FATHER, BUT...

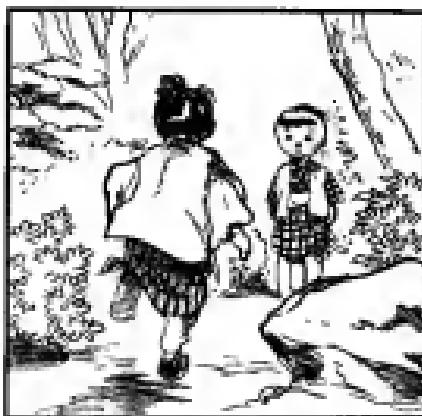




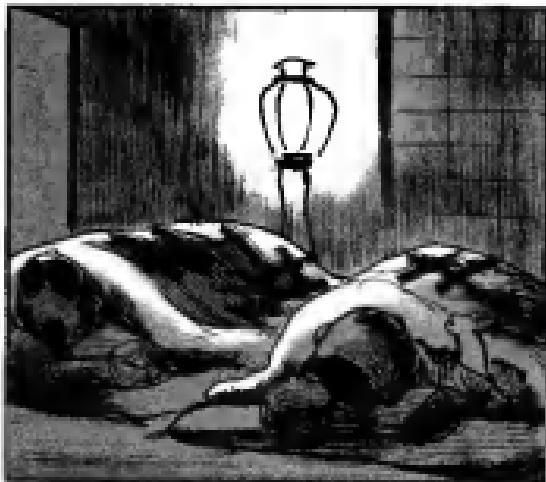








BY
BUT...







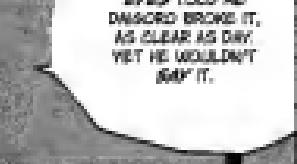
HE'S A LIVELY
AND DELIGHTFUL CHILD.
BUT HE'S BEEN RAISED ON
THE WORST. THE THINGS IN
OUR HOUSE MUST SEEM SO
FANTASTIC...

MR.
PERHAPS.



I'M SURE
HE'S NEVER EVEN
BROKEN A CLOCK BEFORE
SO I CAN UNDERSTAND
HIM WANTING TO PLAY
WITH IT, BUT...

I KNOW
HE'S SOMEONE
ELSE'S CHILD, BUT IF HE
DOESN'T LEARN TO TELL
GOOD FROM BAD, IT WILL
ONLY HURT HIM
LATER.



BUT
DAISUKE, I DON'T
UNDERSTAND WHY
HE JUST LEFT
IT SOFT.

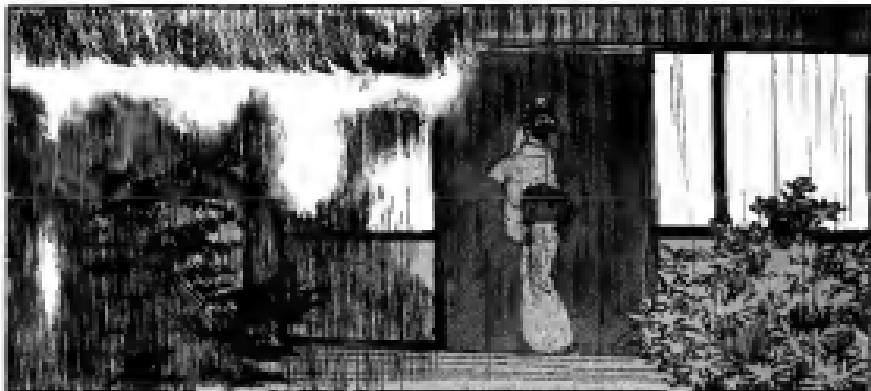
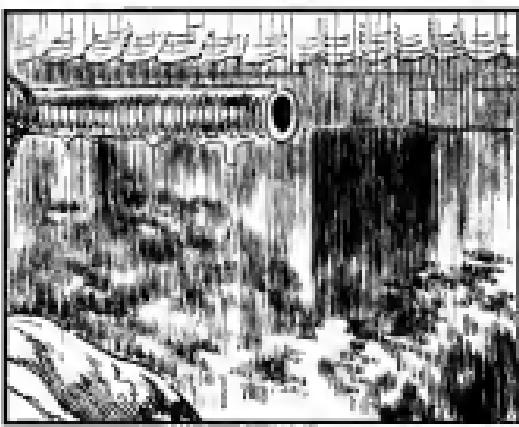
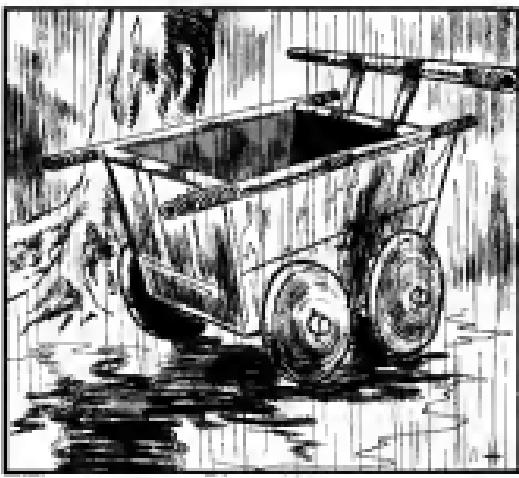
SUZUKOSUMA'S
AJPES TOLD ME
DAISUKE BROKE IT,
AS CLEAR AS DAY.
YET HE WOULDNT
ADMIT IT.

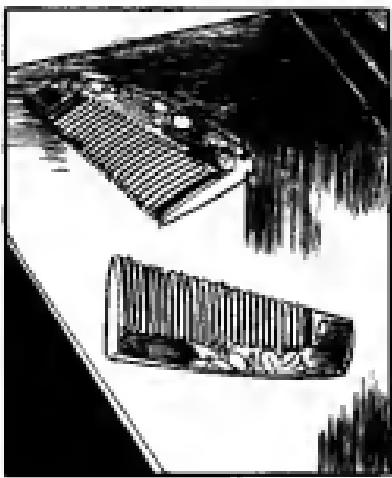


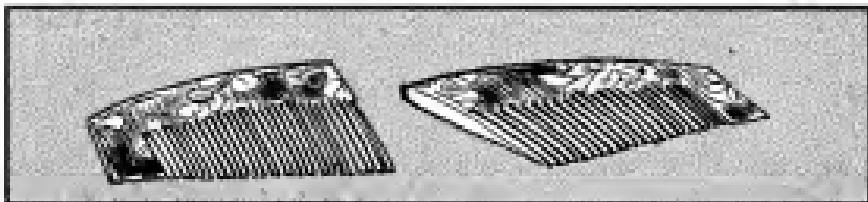
HE
WAS TRYING TO
PROTECT HIS FRIEND.
AND I DONT WANT TO
CRUSH THOSE
FEELINGS.

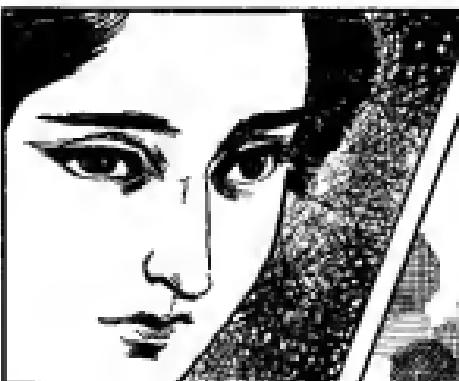
FRANKLY, I
WAS CONDITIONED
TO FEEL THAT
WAY.

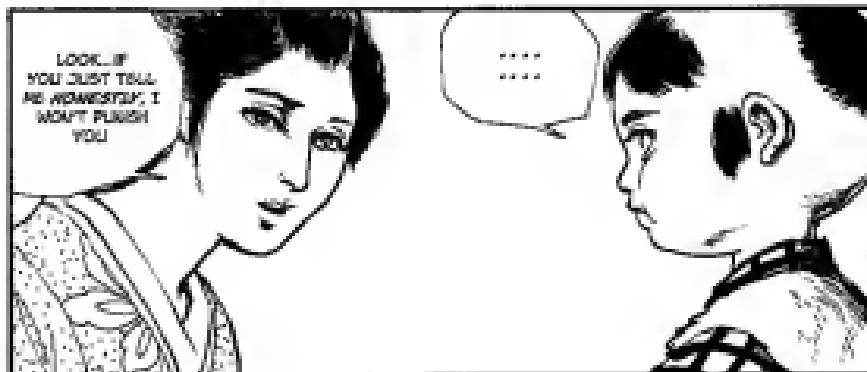
OUR LITTLE
SUZUKOSUMA,
FINALLY BEHAVING
LIKE A MAN.

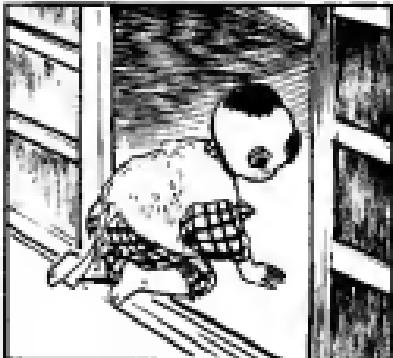


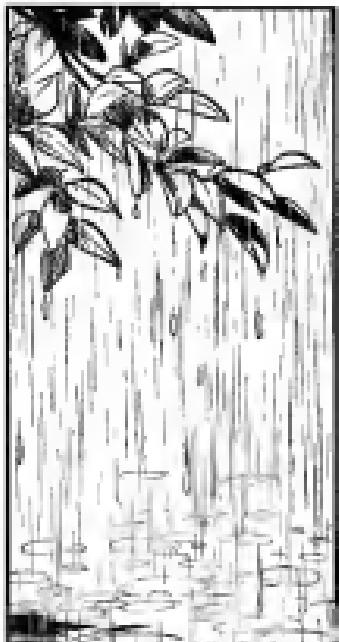
















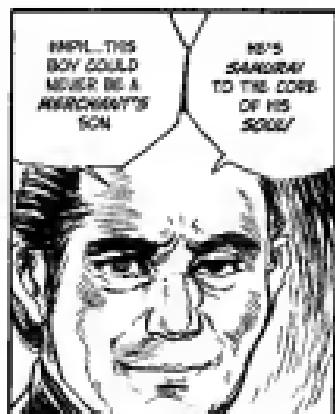
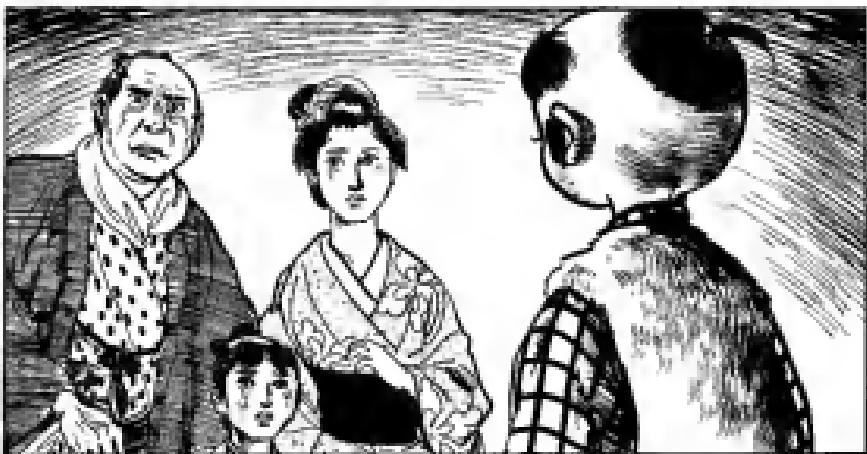




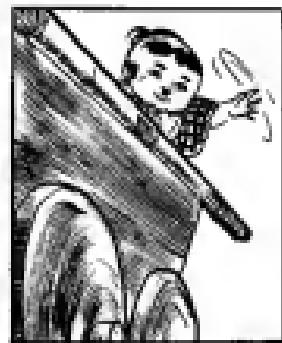








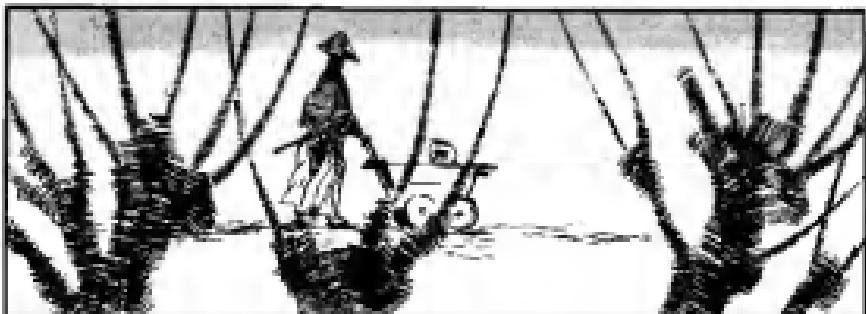




WHAT Y' BREAK IT,
MAN? WERE Y' REALLY
PROTECTIN' TH YOUNG
MASTER? OR WERE YO
JUST INTERESTED TH YO
KEEPIN' HER HERE...?

A BIT AT
LAST, I REACHIN
IN TH YOUNG FINS...
WHAT'S TH GOOD O
STAKIN' HER?

YER A
STRONG LAD.
IT'S BETTER
THIS WAY.

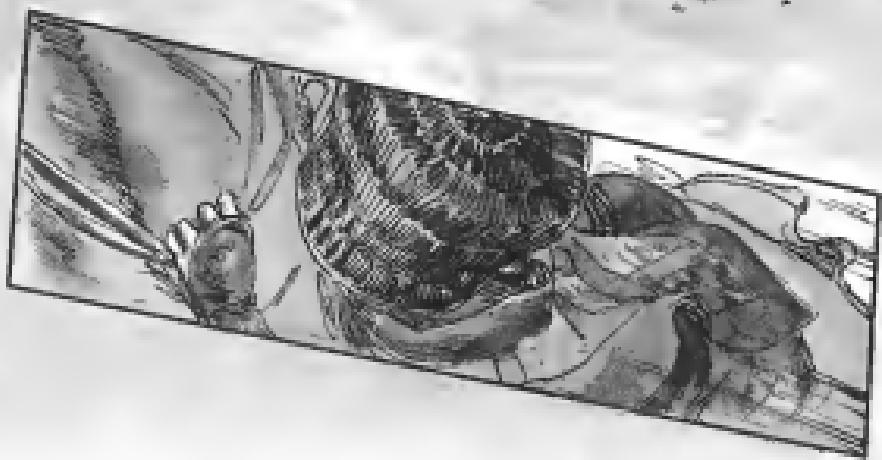




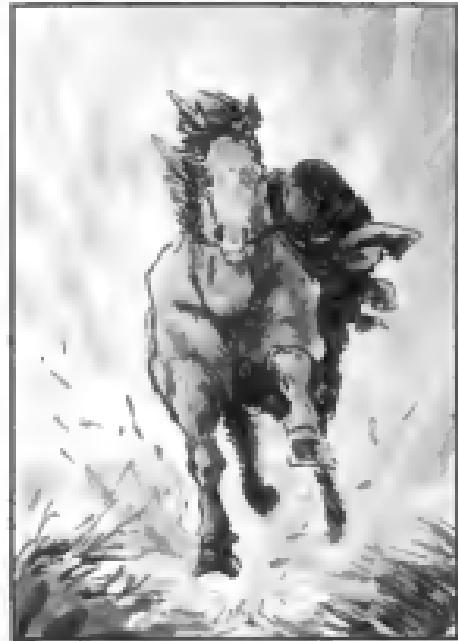
the sixty-seventh

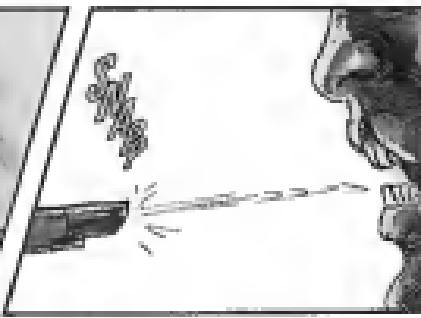
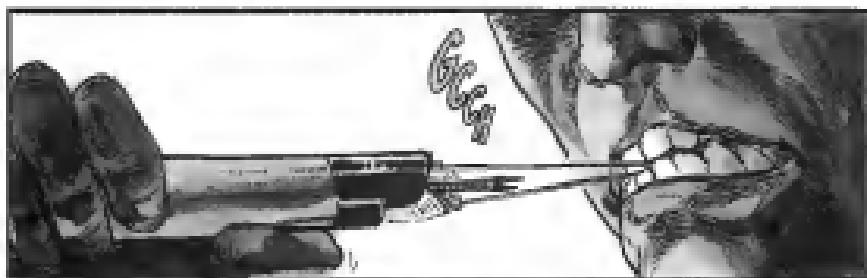
The
Hōjō
Yagyū







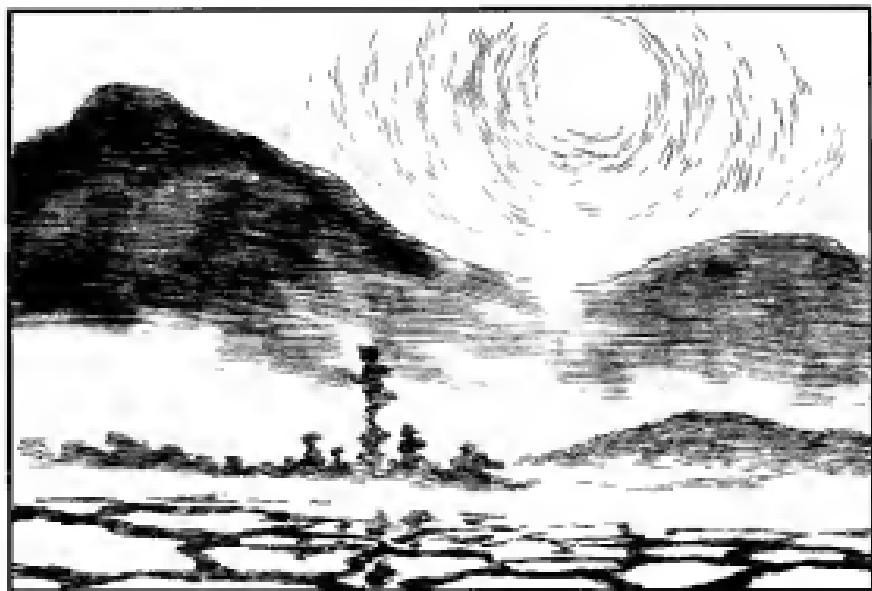


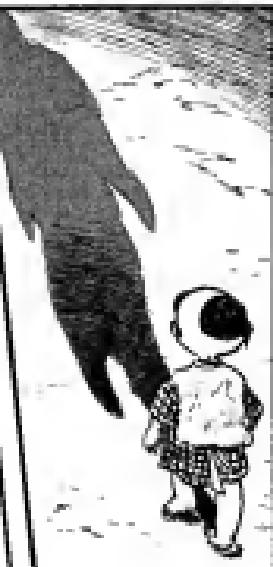
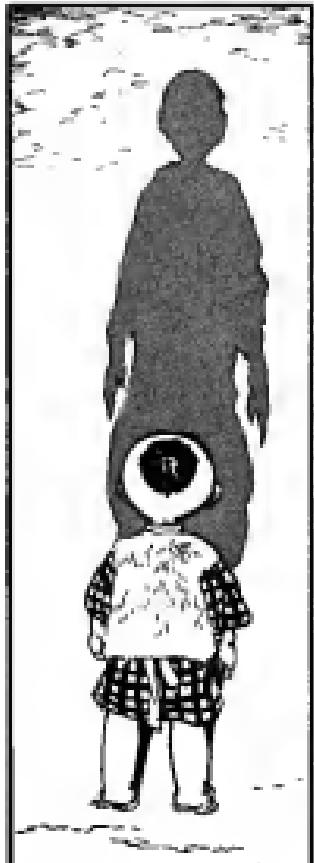
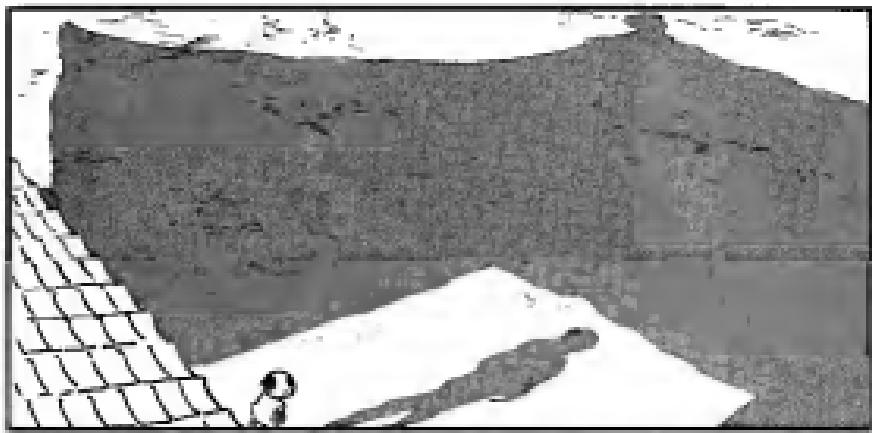


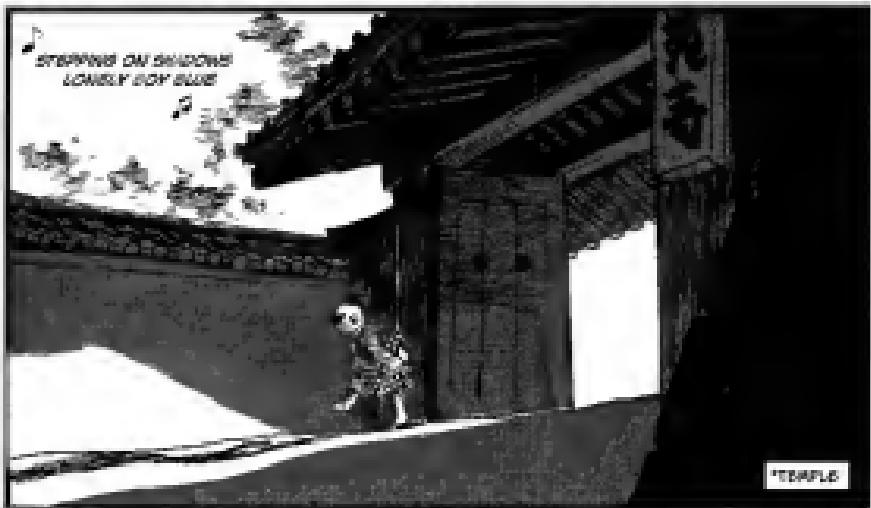
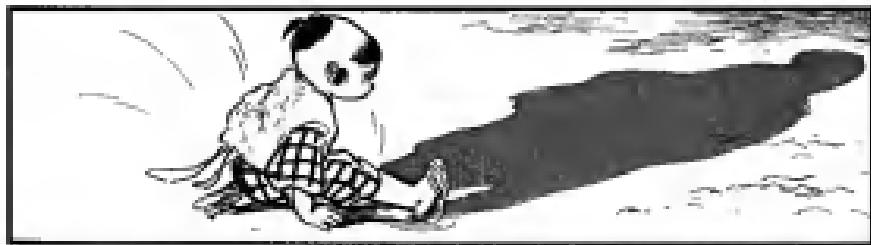
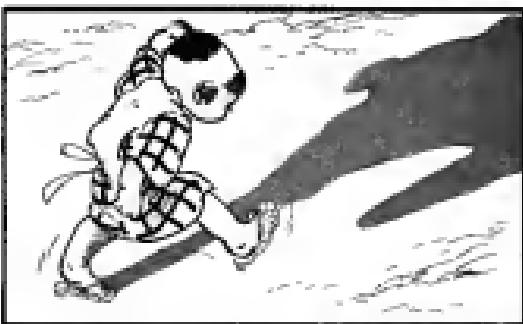
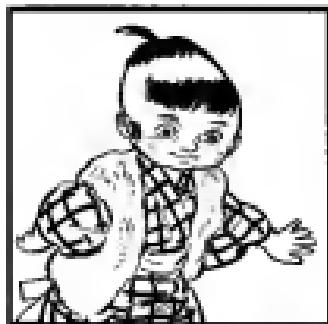




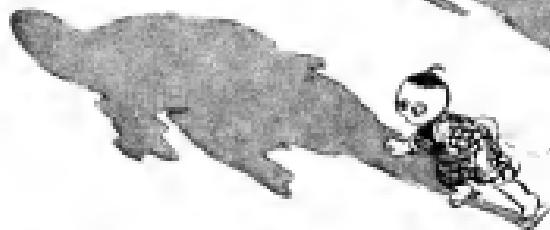








CHASE THEM
STAMP THEM
SHADOW HELDS
AND SHADOW HANDS

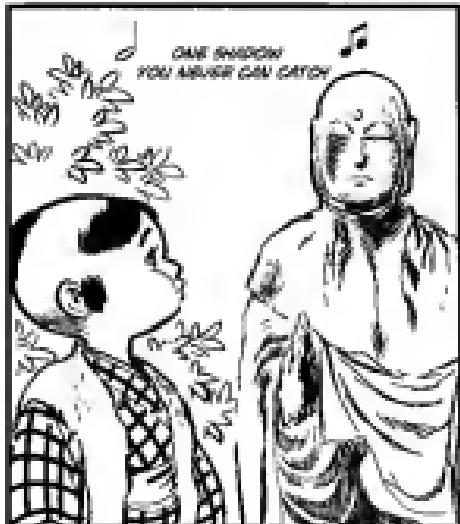
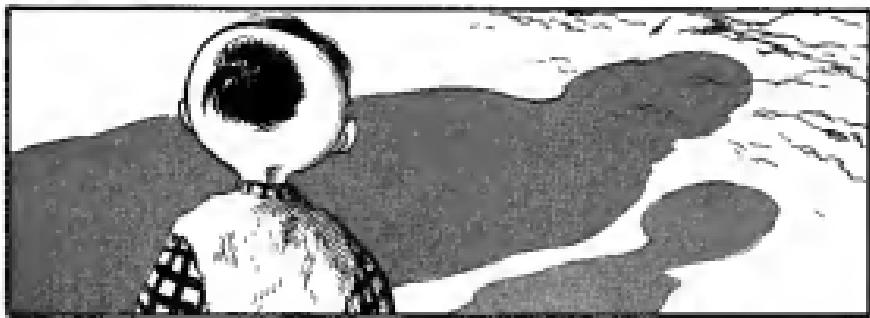


THE GATES
OF THE TEMPLE
THE FOREST SHADE





♪ STEPPING ON SHADOWS
LONELY BOY BLUE ♪



ONE SHADOW
YOU NEVER CAN CATCH

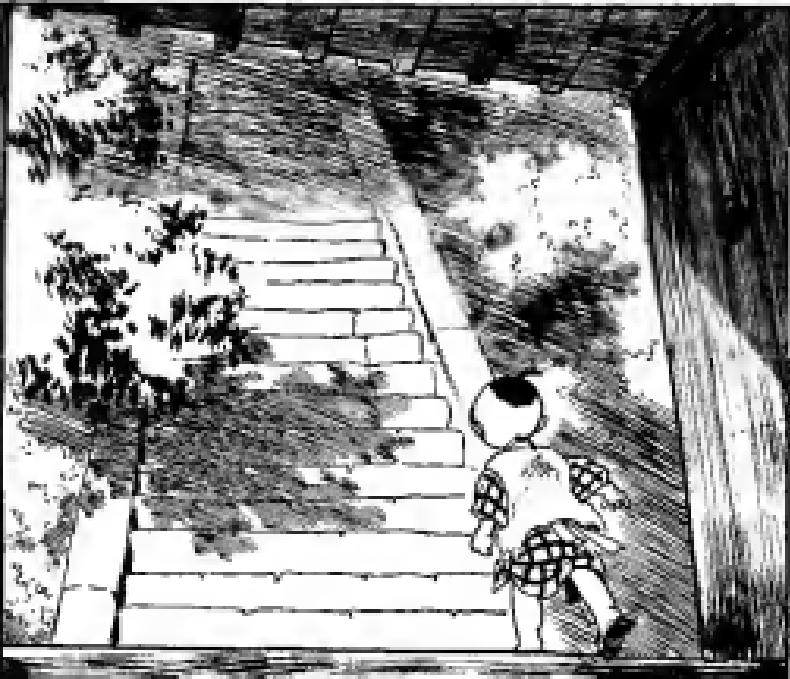


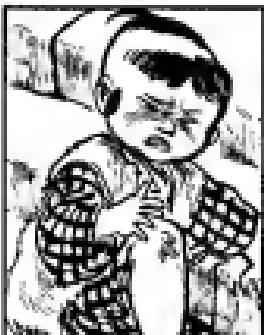
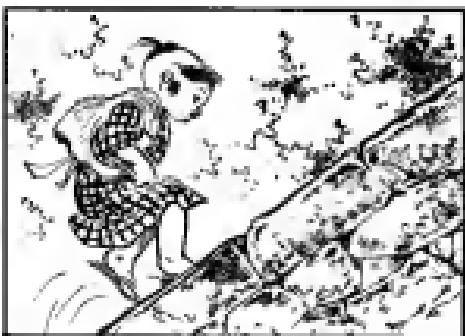
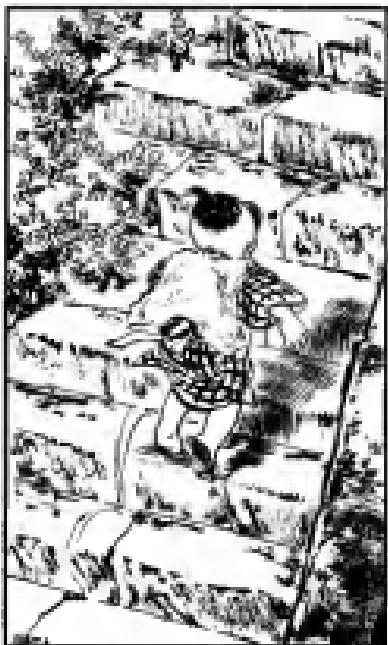
NEVER CAN
CATCH
YOUR MAMA'S
SHADOW

HUNT FOR HER
SEARCH FOR HER
YOUR MAMMA MAMA
WHERE DID YOUR
SHADOW MAMA GOT?

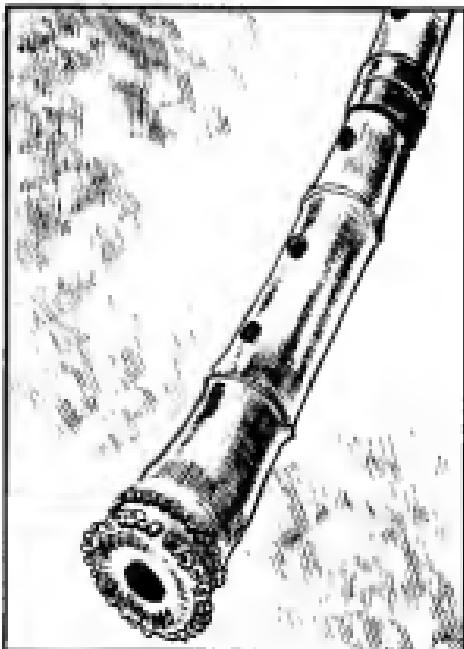


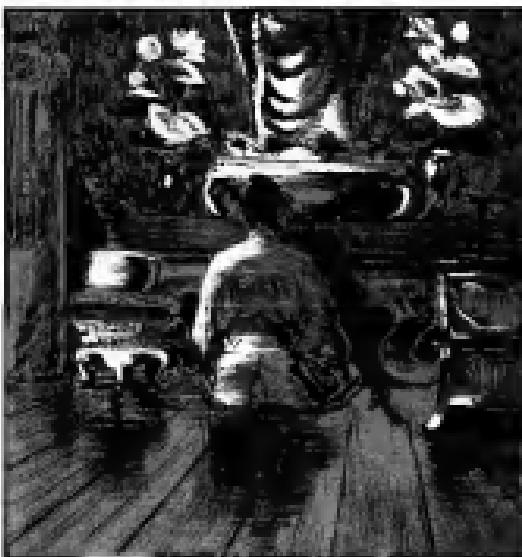
THE BIRDS ARE
CRYING IN THE ACACIAS
STANDING ON SHADOWS
LONELY BOY BLUES

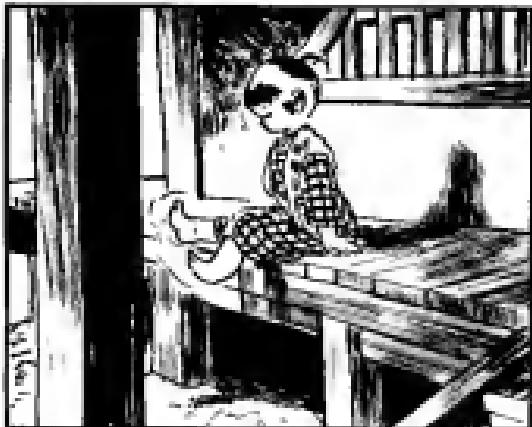


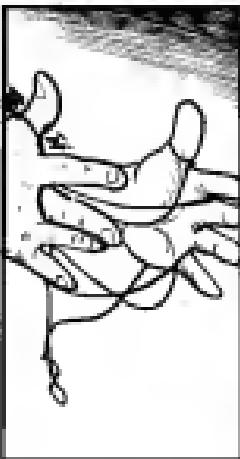
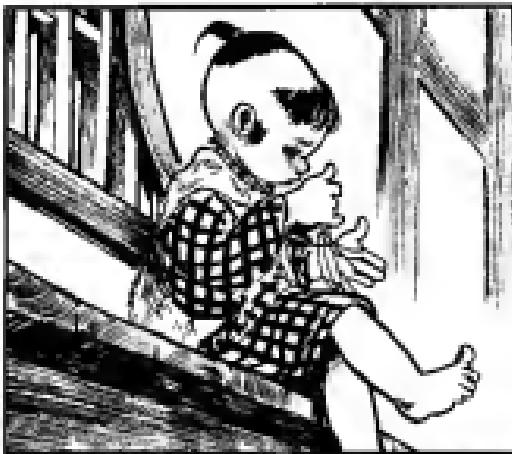
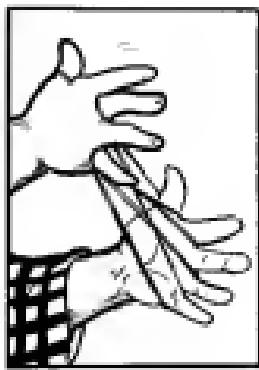














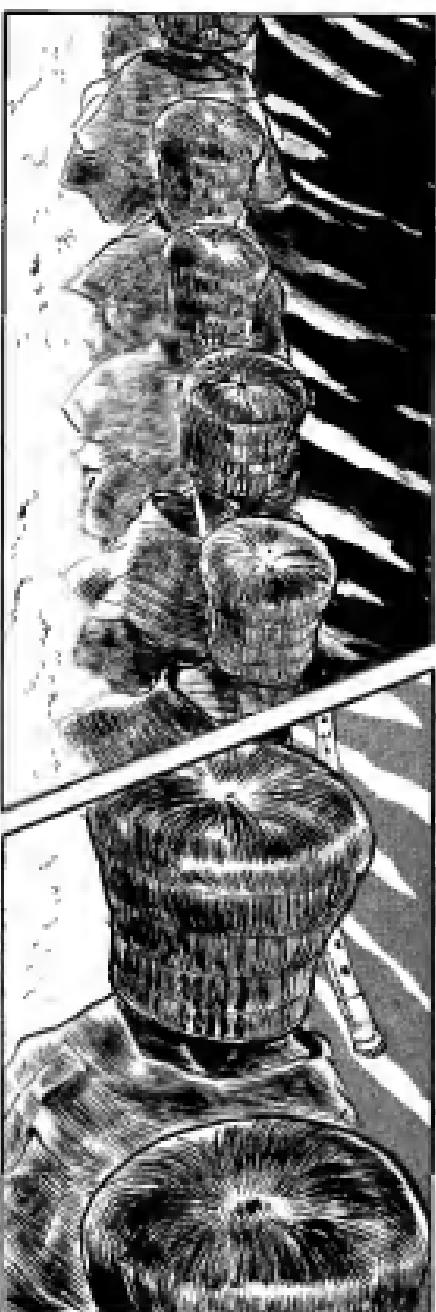
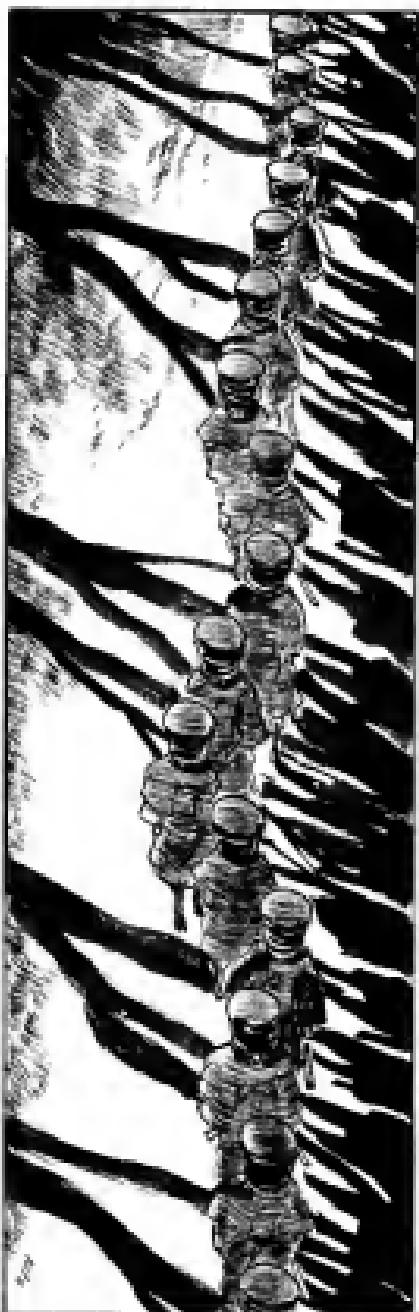
CAT'S CRADLE, CAT'S CRADLE
LONELY BOY BLUE
THE THREADS GO A-TANGLE
FOR WHO TO UNDO...?



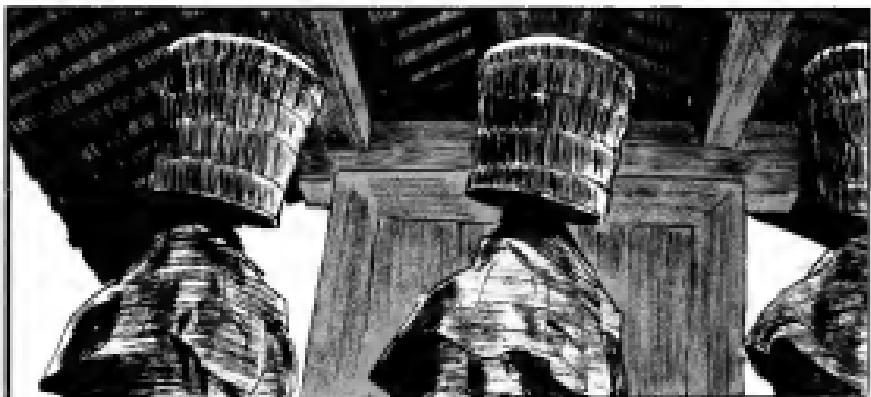
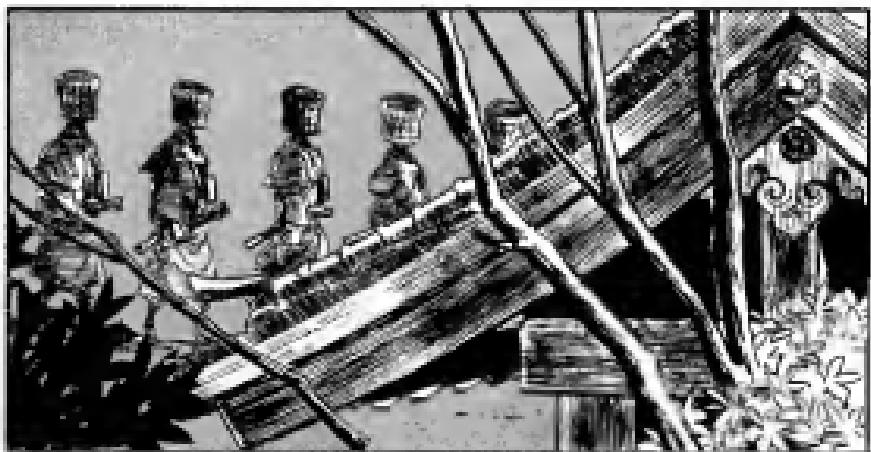
POOR ANGELIC MARY...
WHERE DID YOUR CAT'S
CRADLE MARY GO? ~

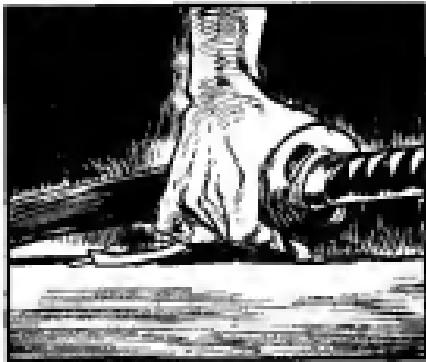
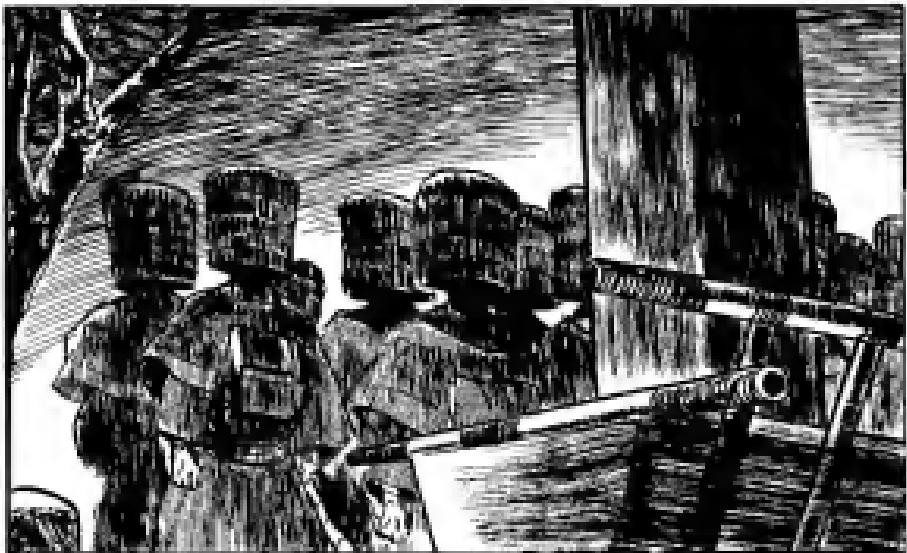


THE BIRDS ARE CRYING
IN THE MOUNTAINS
CAT'S CRADLE, CAT'S CRADLE
LONELY BOY BLUE

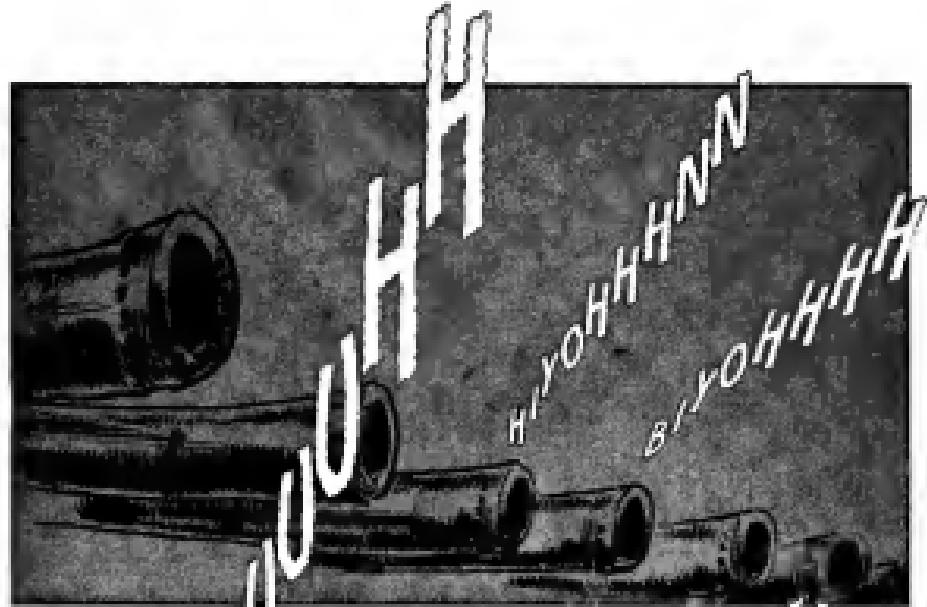


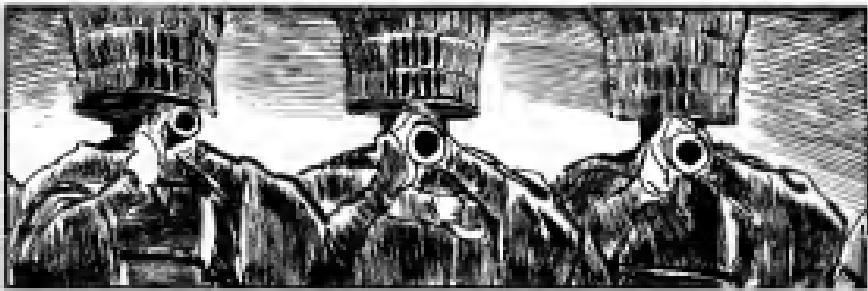


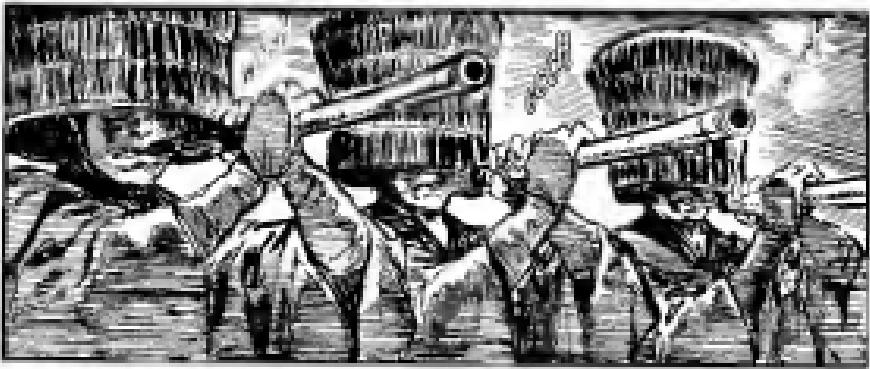






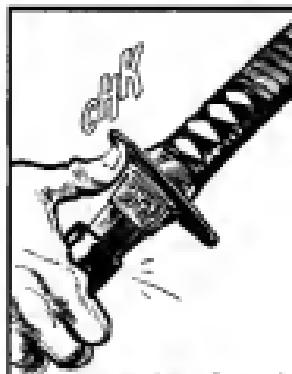
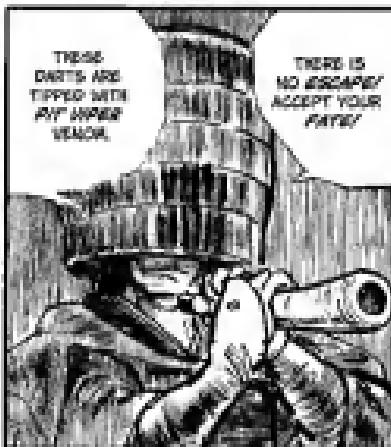






OHAMI ITTOH
WHERE IS
THE PARROT
LETTER??

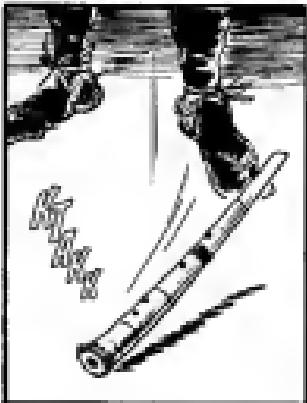
DEPENDS
ON YOUR
ANSWER. I CAN
SPARE YOUR
CHILD











ANY TREACHERY
WOULD DO FOR
YOU—AMBUSH,
POISON,
ANYTHING

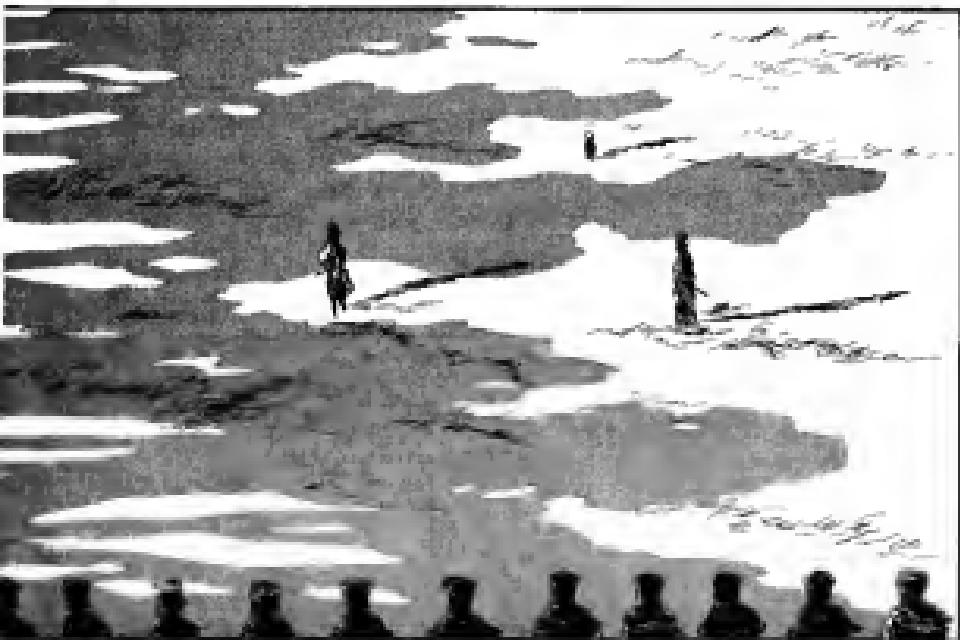
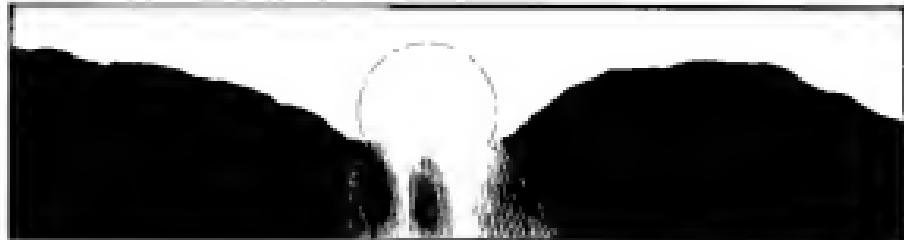
ANYTHING...?
THEY WERE
NOT PEAS LIKE
A MAMMOT?

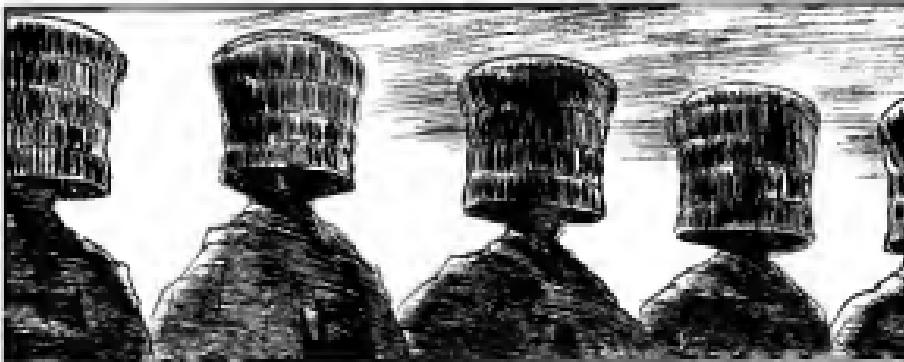
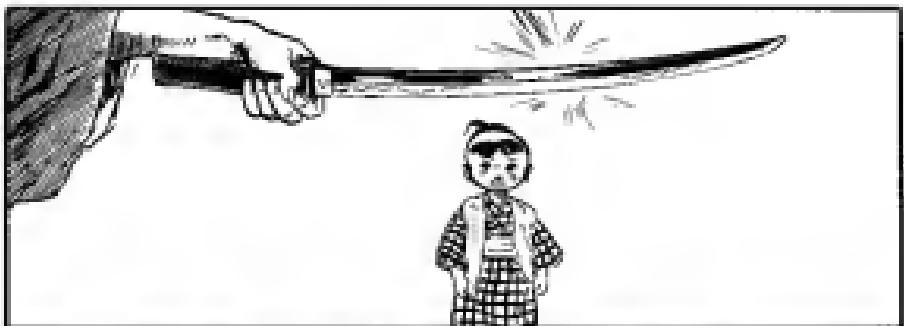
I CHOSE
THE DARK
BECAUSE I DON'T
WANT TO SACRIFICE
EVEN A SMALL PART
OF MY MEN

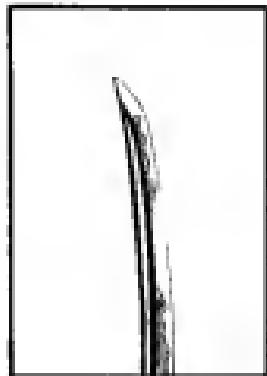
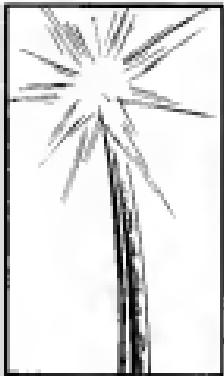
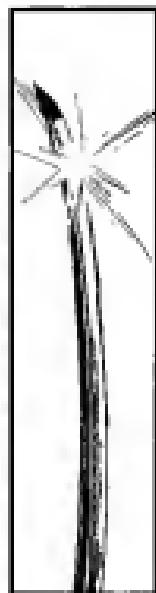
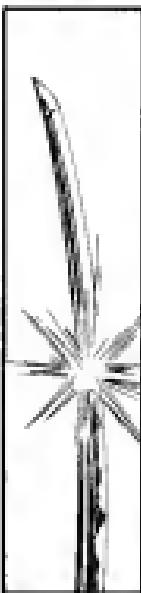
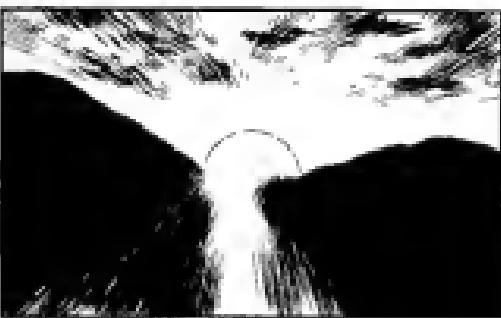
BUT IF YOU WANT
TO CALL YOURSELF HERO,
AND HAVE TO DO THE SAME...
THEN I WILL BEARLY
FIGHT YOU!

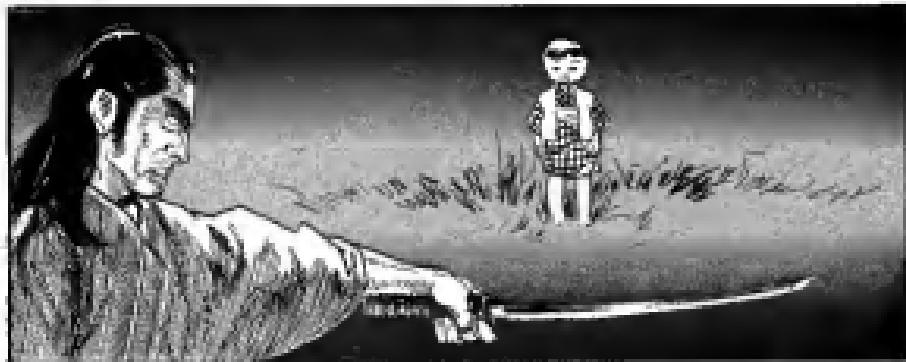
COME,
CROWN IT TO!

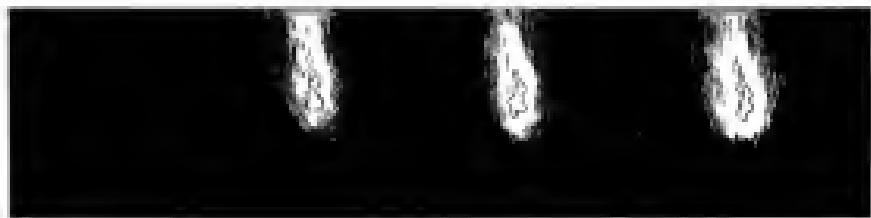
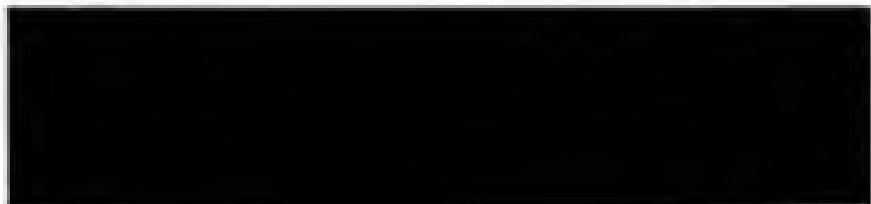
I
ACCEPT!

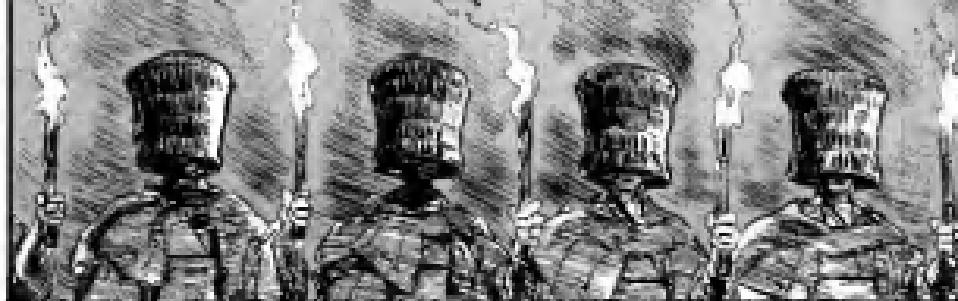








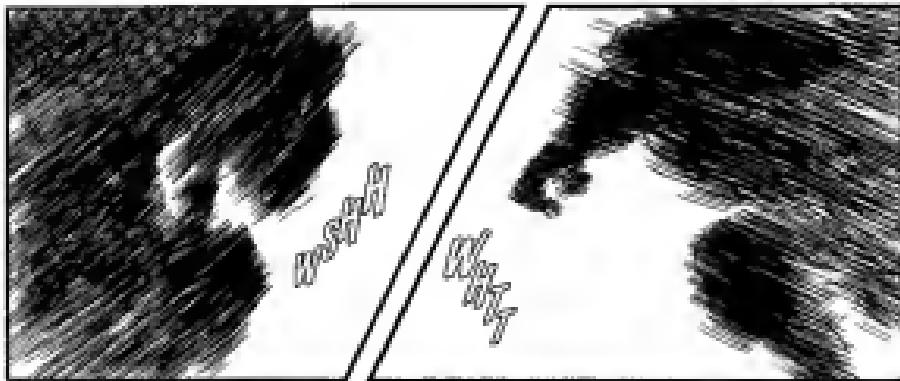












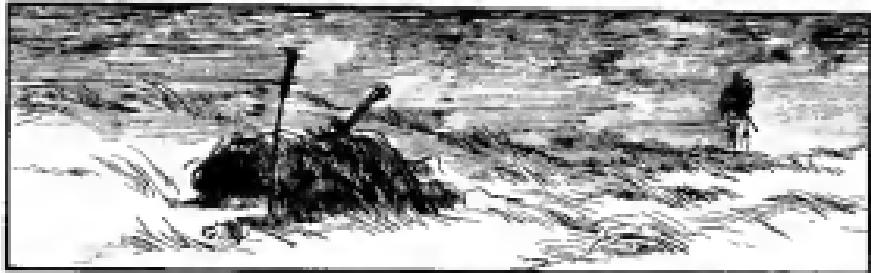


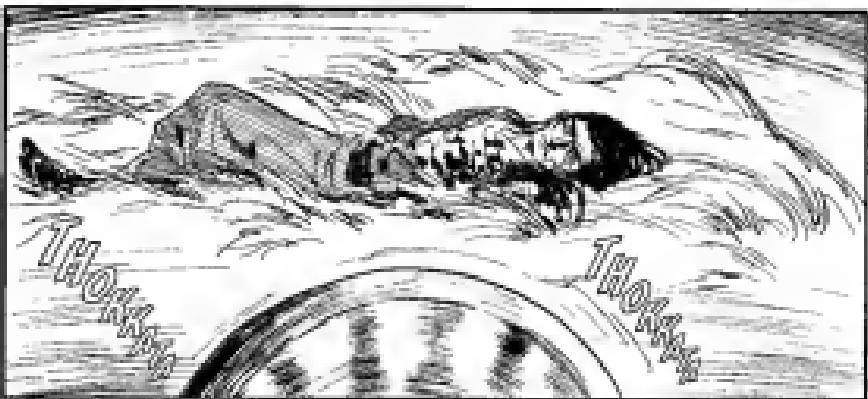
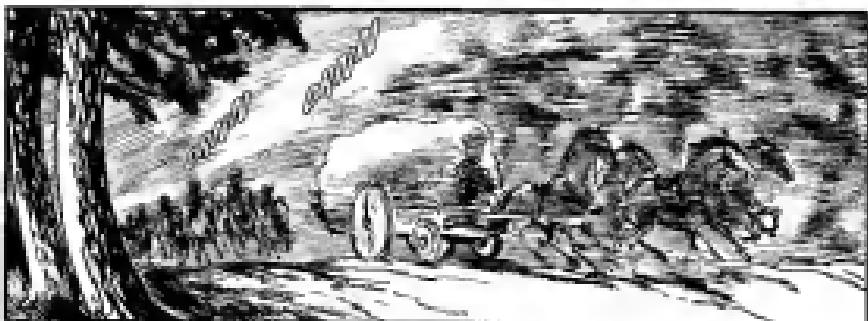
BUT BORN OF A CONSCIOUSNESS DISPROPORTIONATE AT BIRTH... MY FATHER DISPROPORTIONATE ME, AND SENT ME TO THE HOJO. SUB-CLAN. THUS WHEN I SAY HOLDING KAMIZU, I SPEAK MY TRUTH AGAIN...



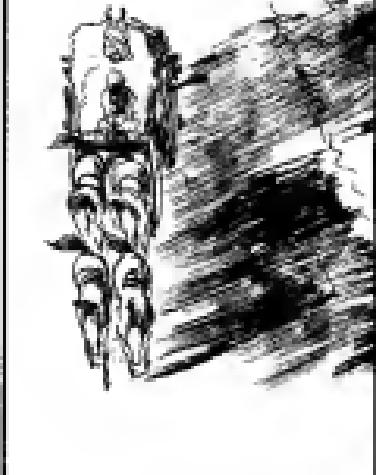
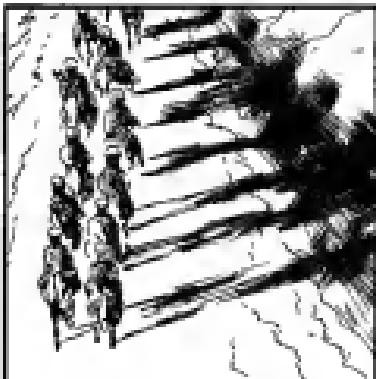
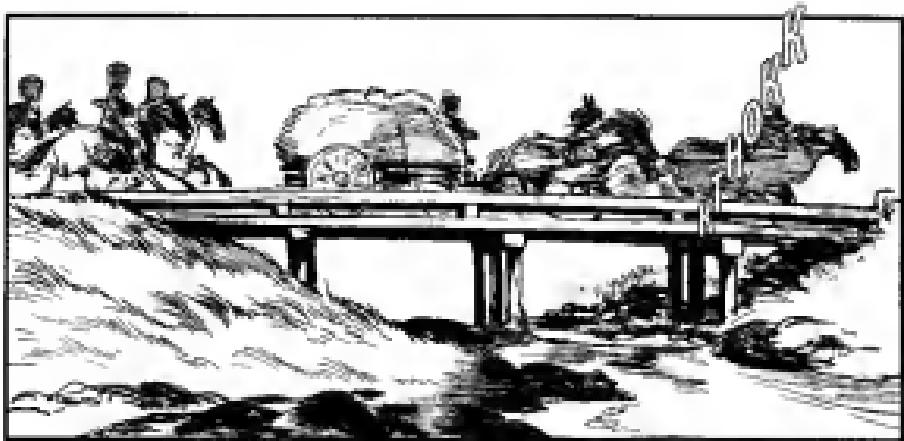
UNDERSTOOD. I, TOO, STILL HAVE ONE ATTACHMENT TO THIS WORLD...





















...SHOU...



YOU POOR,
TROUBLED CHILD...
I THOUGHT THE
WEIGHT OF THE
GUN WOULD BE
TOO MUCH
FOR YOU.

I WANTED
YOU LEFT IN
PEACE, SINCE
THIS WAS THIS
PARENT'S
WISHES.

YES, YOU...
YOU POOR FOOL...
NO MATTER HOW
FAR AWAY, I NEVER
FORGOT YOU. NOT FOR
A SIMPLE DINE.



D-EHAWW
YOU, OSAWA
ITTO!

YET
AGAIN
...!!

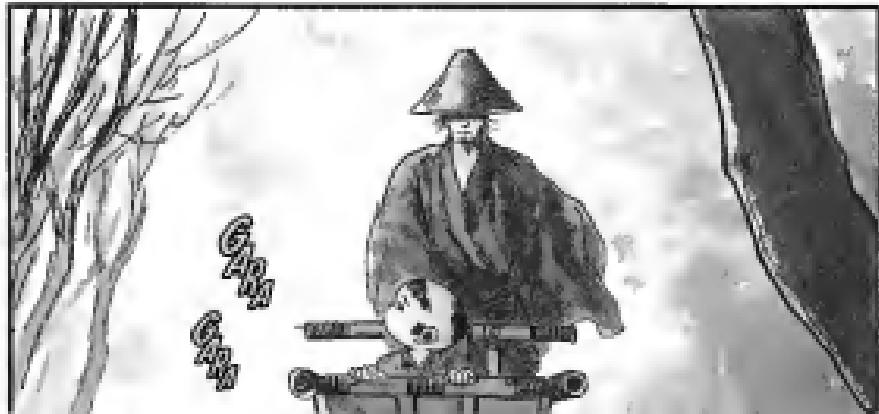


the sixty-eighth

The Bird Catchers





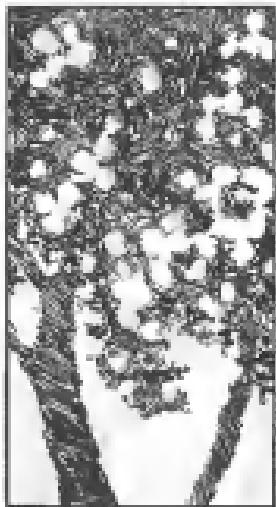


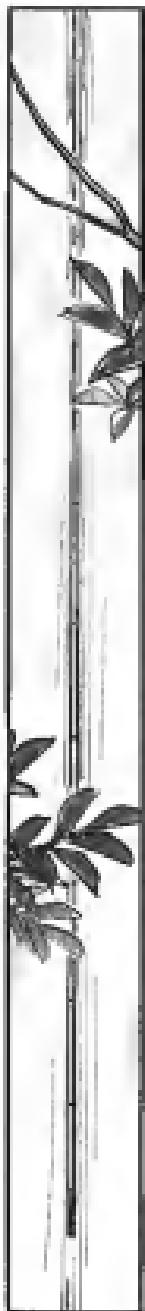


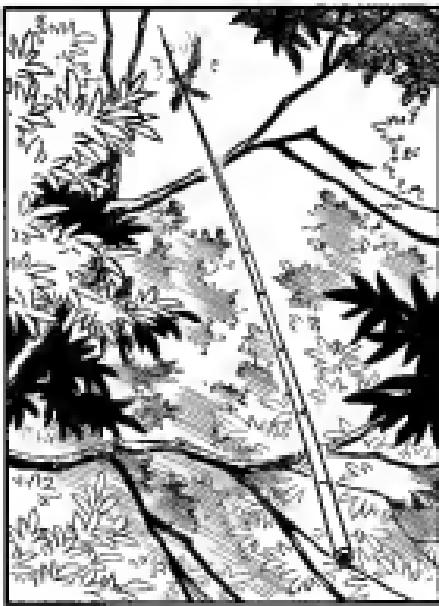


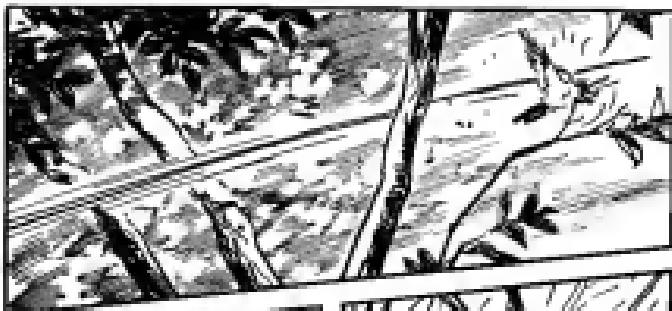




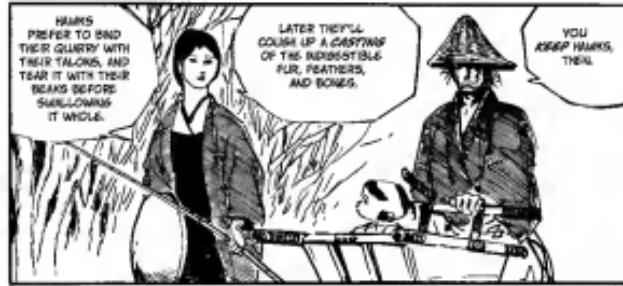












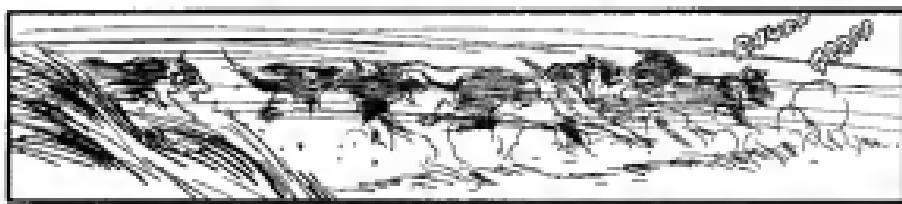




FWEEEEEET!

















SUCH A JEWELINE
LITTLE BOY O-SUN
TELLS ME HE DON'T
FIND AN IMPRESSION
WHEN THE HAWKERS
BARRIED AT HER.

SUCH A
FIND, DAZZLING
CHILD...



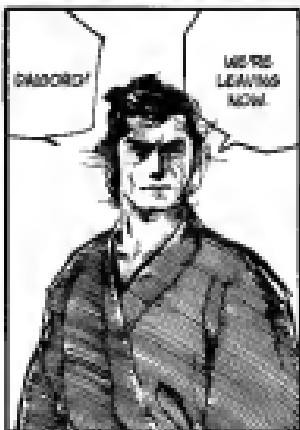
YES, FOR MEMBERS
OF THE HAWKMASTER-
CLAN HAWK-DEAN WOMEN
YOU'LL FIND NO HAWK HERE.
IN THE WORLD OF HAWKS,
THE HAWK IS LARGER
THAN THE PHEASANT,
THE PHEASANT

WE CALL
THE HAWK-SHAW,
FOR LARGE, AND
THE TIERCELS SHAO,
WRITTEN EITHER
AS SMALL, OR
AS ELDER
BROTHER



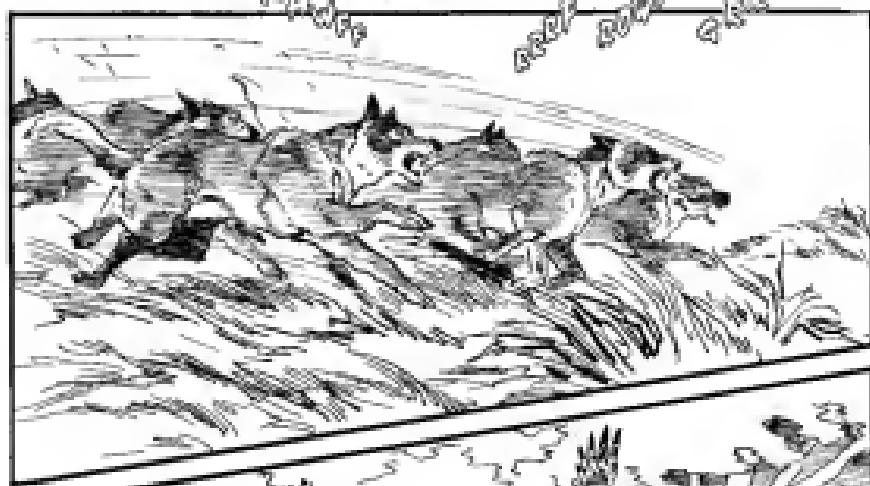
ALSO, THE HAWK
IS MORE SKILLED AT
THE BLUNT, AND THUS,
FOR AS LONG AS ANY
CAN REMEMBER, WE'VE
HAD ONLY WOMAN
FALCONERS.

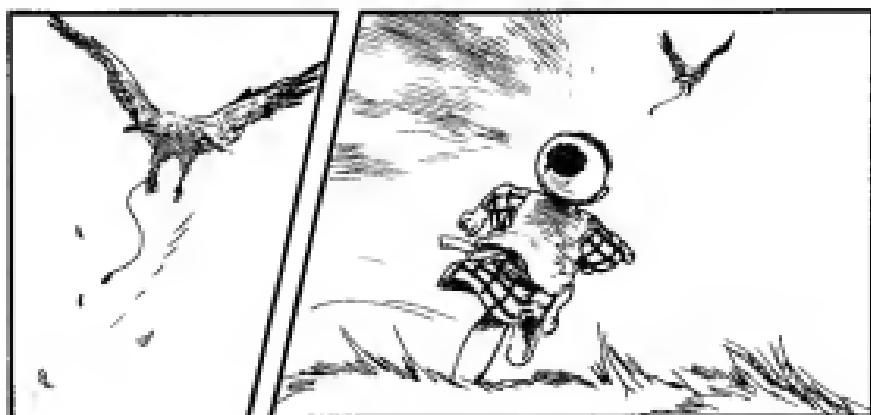
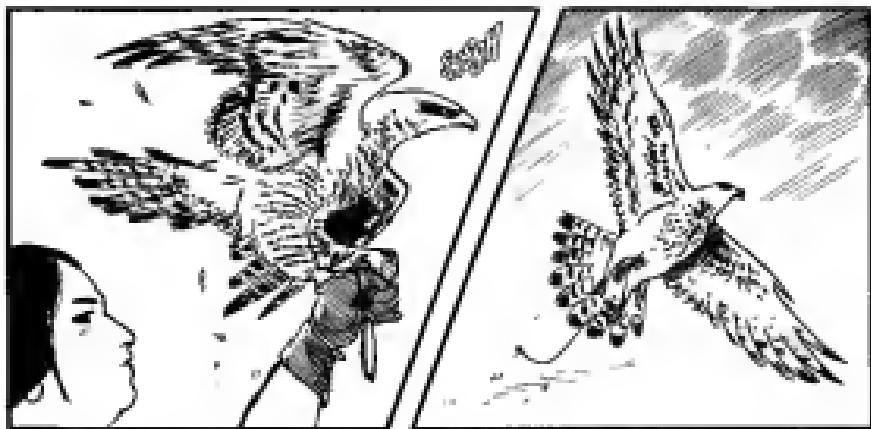


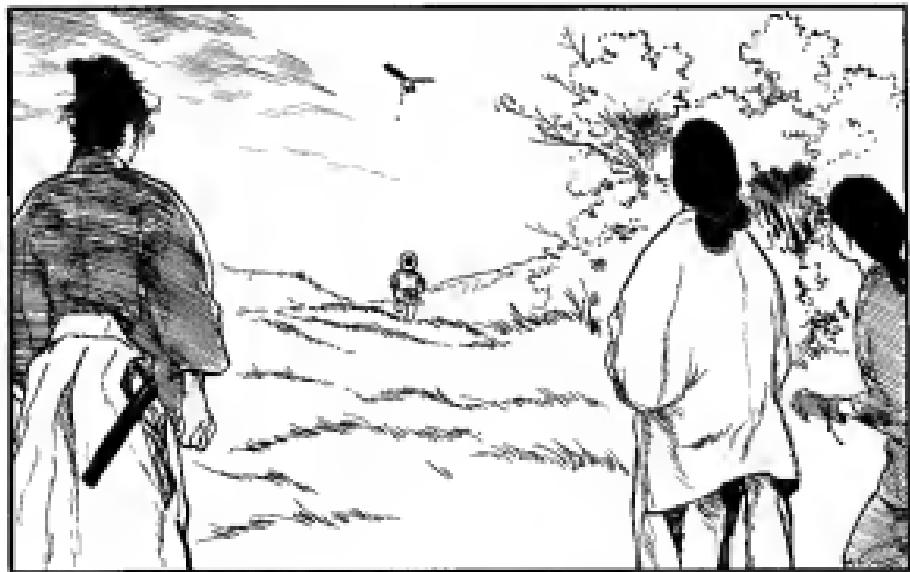












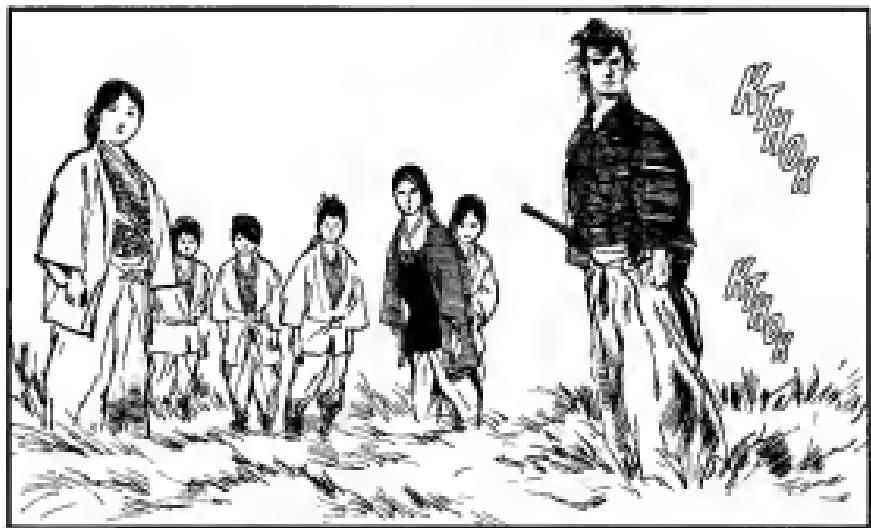










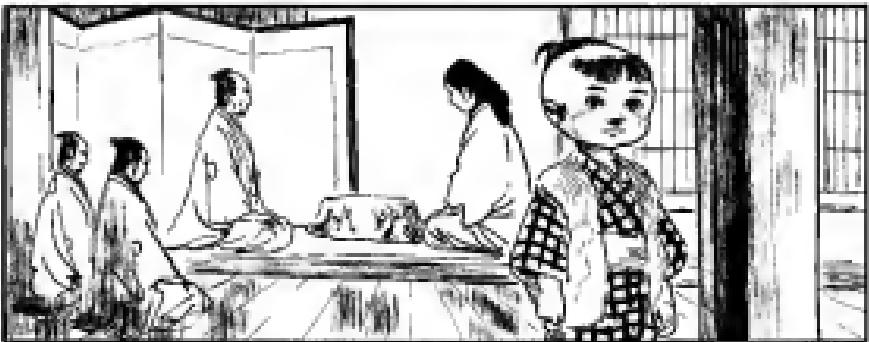
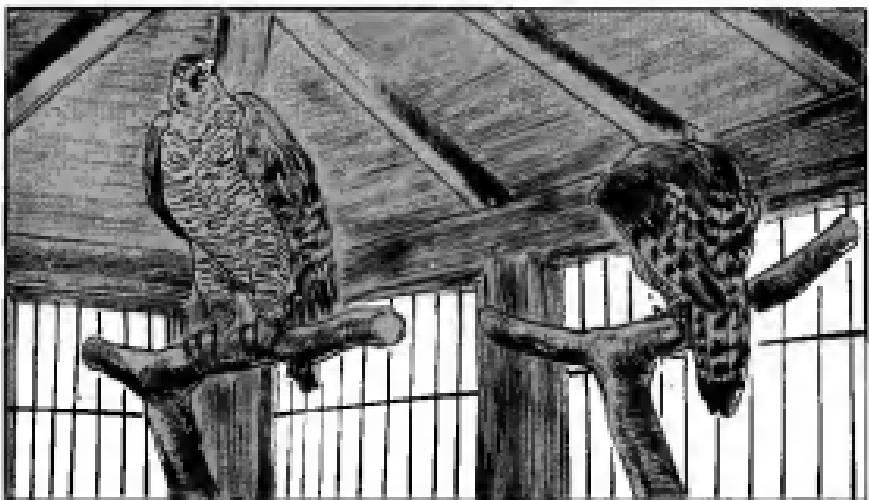


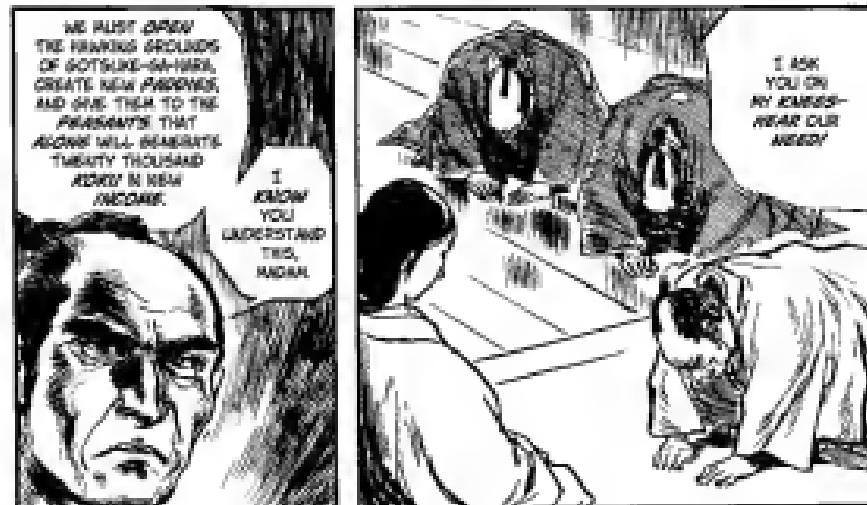




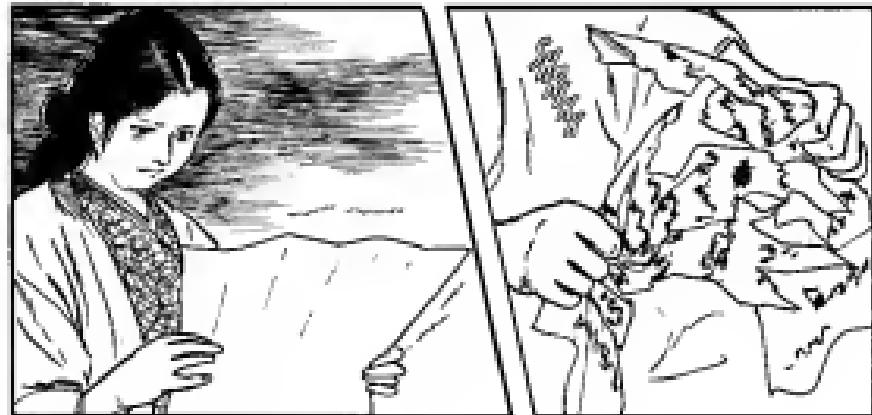
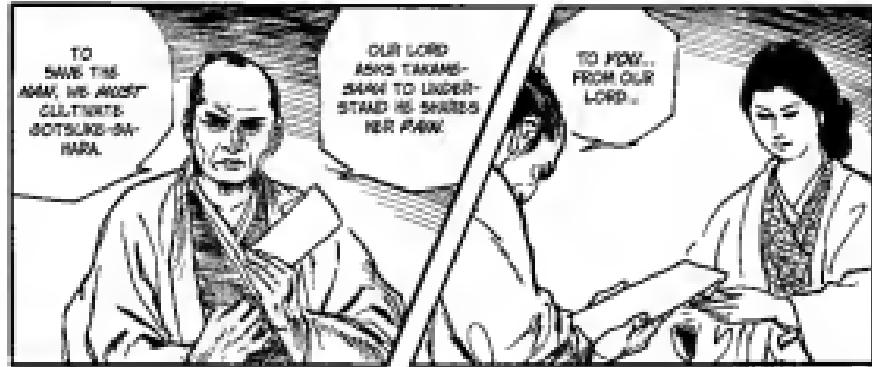
















FOR
GENERATIONS,
OUR LORDS HAVE ASSEMBLED
HERE AFTER THE HUNT AND
FOR INNERTION. OUR
OTHER DUTY HAS BEEN TO
EAT WITH THEM FOR THEIR
PLEASURE.



THE
SECOND LORD OF
MIYAZU WAS BORN OF
THE FIRST TAKAMOTO-SANAI.
INSTEAD, THE MOTHER OF
OUR LORD'S OWN DEPARTED
FATHER WAS THE FOURTH
TAKAMOTO-SANAI OF
MIYAZU.

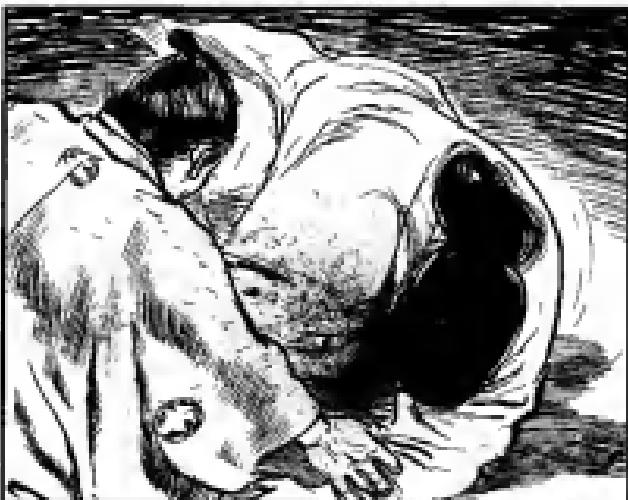
THE FALCONERS
OF MIYAZU ARE AN
HONORABLE TRADITION
OF THE ARMY. NOT EVEN
OUR SOVEREIGNSHIP CAN BE
ALLOWED TO DESTROY
GOTSUKI-SA-HARU!

THEIR...
YOU BETTER
SAY NOT
BUT—

ENCOURAGE

GOH



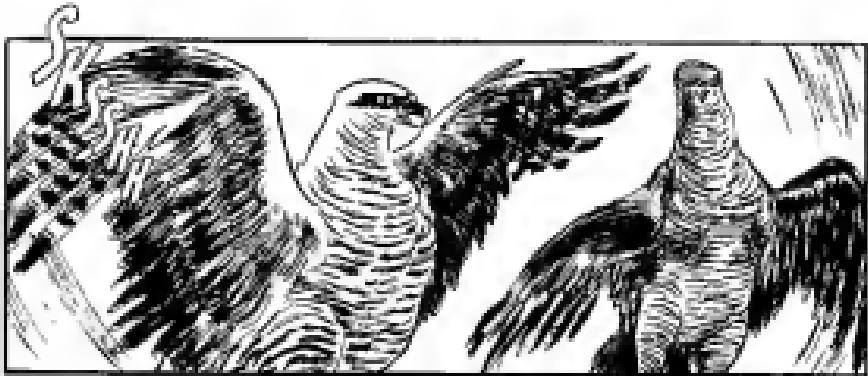










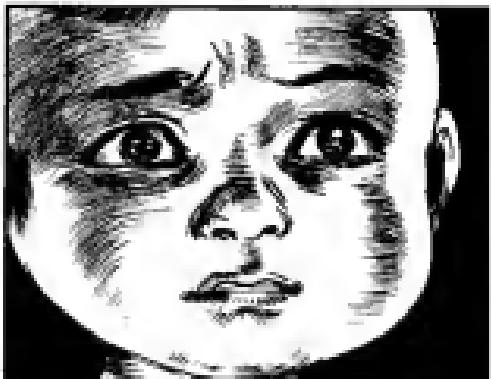






FORGIVE
ME, CHILD...





LOONE WOLF AND CUB BOOK THIRTEEN: THE END
TO BE CONTINUED

GLOSSARY

astrinjer

A falconer who flies goshawks and other short-winged raptors, instead of long-winged falcons. Training a raptor is called *mawari*.

bushi

A samurai. A member of the warrior class.

dalmyō

A feudal lord.

go-yō

Official business. As a lantern carried by the officers of the *darkan* magistrate, the equivalent of today's national police, or as the sheet of the police apprehending a criminal, "go-yō" was one of the most dreaded words in the world of Edo Japan's criminal elements.

han

A feudal domain.

honorifics

Japan is a class and status society and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide range of suffixes. Some of the suffixes you will encounter in *Wolf and Cub*: *chan* – for children, young women, and close friends

dono – archaic, used for higher-ranked or highly respected figures

san – the most common, used among equals or near-equals

sama – used for superiors

sensei – used for teachers, masters, respected entertainers, and politicians

jitte

A specialized weapon carried by street cops. About 18 inches long, with no cutting edge — just two prongs designed to catch and snap off an opponent's sword blade.

kan

6 shaku, approximately 1.8 meters.

kannen-butsu

A wandering monk. The *kannen-butsu* monks carried a bell that they would ring at the gates of a house to ask for alms. A favored disguise of the *Shogunwa* tribe.

kōgi kaishakunin

The shogun's own second, who performed executions ordered by the shogun.

kokku

A bale of rice. The traditional measure of a *han*'s wealth, a measure of its agricultural land and productivity.

komusō

A wandering Buddhist monk, living by the alms of strangers. The *komusō* are known for their deep, basket-weave tenger hats.

maroboshi jitte

A jutte with collapsible tines.

meifumadō

The Buddhist Hell. The way of demons and damnation.

mews

Cages for hawks and falcons.

Nakasendō

One of the *Gogaidō*, the five great byways of Edo Japan. The *Nakasendō* was the mountain route between Edo and Kyoto, while the *Tōkaidō* followed the coastline.

ō-metsuke

Chief inspector. The supreme law-enforcement officer of the shōgunate.

ri

Old unit of measurement. Approximately 4 kilometers (2.5 miles).

rōnin

A masterless samurai. Literally, "one adrift on the waves." Members of the samurai caste who have lost their masters through the dissolution of han, expulsion for misbehavior, or other reasons. Prohibited from working as farmers or merchants under the

strict Confucian caste system imposed by the Tokugawa shōgunate, many impoverished rōnin became "hired guns" for whom the code of the samurai was nothing but empty words.

ryō

A gold piece, worth 60 monme.

shinan

Chief instructor.

takagari

Falconry, hunting with hawks and falcons. Also known as "hawking." By the Edo period, falconry had become an expensive obsession among daimyō and the shōgun himself. Takagari could last a week or more, with hunts during the day and lavish entertainments at night. Commoners were not permitted to raise hunting raptors, at pain of death.

Takane

Literally, "hawk woman." A woman falconer.

tatami

A thick mat woven of rice stalks, used as flooring.

Yagura Clock

A "Tower Clock." Western technology was slipping into Japan during the Edo period. "High-tech" luxury items like this pendulum clock were favored toys and presents among the rich and powerful.

KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

Wolf and Cub was first serialized in Japan in 1970 (under the title *Ryōjin Okami*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1973, Koike adapted the popular manga into a series of six films, the *Baby Cart Assassin* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Myōichi Ikeda, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Sōgaku*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kashi-shibai*, or "paper-play" narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-ban* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-ban* readers.

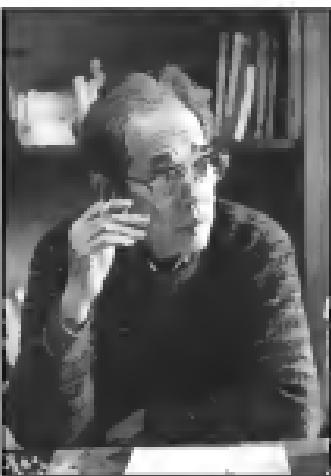
In 1967, Kojima broke into the magazine market with his series *Dogeki*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Kankō*

(*Law Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the "golden duo" and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.



THE RONIN REPORT

by Tim Ervin-Gore

Weapons Glossary: Part 2

In volume four we explored various weapons, their uses, and their origins as related to the stories of *Lone Wolf and Cub*. However, the glossary of weapons was far from complete, so let's pick up where we left off. The focus of the initial weapons glossary began with the sword, long the romanticized weapon of samurai culture. But the sword certainly wasn't the only weapon prevalent in samurai culture; in fact *kyujutsu*, or the art of the bow, was long a traditional practice of noble warriors from the beginning of recorded samurai history. Another class of weapons, far less noble than the bow and arrow but similar in concept, were firearms, which weathered a rather oppressed history but remained influential in Japanese military history nonetheless. We'll look at these two classes of weapons and study their similarities and vast differences, their origins and evolutions, and the *buke* who used them. Also in this glossary we'll take a look at some of the weapons and practices of the elusive yet popular ninja warriors as related to the volumes of *Lone Wolf and Cub*.

Requiring strength, grace, impeccable aim, and unbreakable concentration, the bow and arrow have long been weapons of battle and hunting. One could assume that some time after humans learned that rocks could be thrown at an aggressor, they developed more advanced weapons to defend themselves against rock throwers. However and whenever



Fig. 1. The "Red Demon" drawn an arrow with a kumagai hood.

the bow and arrow were invented, it's safe to assume that they took an immediate hold on society, and thus began the evolution of a tradition still practiced today. And nowhere did the evolution of the bow and arrow take a more traditional and refined turn than with the *bushi* of feudal Japan. In his book, *Longbow*, Robert Hardy takes an embarrassingly brief look at the Japanese bow, comparing it to Western equivalents, and stating that the Japanese bow "makes western archery over the same centuries seem like a rough and ready sort of exercise." Hardy goes on to explain that Japanese bow and arrow art is so complex that it deserved a separate study of its own. Looking at any book on samurai will show the reader just why.

The arrow heads alone are fascinating in their usage and artistic manufacture, some of which whistle in signal, others made specifically to cut cords and ropes. The bow and arrow

given its history and concentrated practice, was largely considered an aristocratic weapon, and most proudly administered from a moving horse. Though used somewhat seldom in the pages of *Lone Wolf and Cub*, the bow and arrow pierce the sword-frenzied world of Ogami Itto at a few very significant points. In the tear-jerking story "Hunger Town" (LW&C Vol. 6), the overly aristocratic use of the bow and arrow provides Ogami with a particularly difficult task and an equally clever answer. A not too sensible lord obsessively practices the sport of *inu-oi* (or *inuemono*) with little regard for the starving citizens of his town. Ogami trains a dog to dodge the arrows, drawing the lord out of his castle to his bloody fate. It should be mentioned that according to Oscar Ratti's *Secrets of the Samurai*, the popular arrow heads used in the sport of dog shooting were blunt, pear-shaped practice

arrows, more like those used by Ogami. A few of the arrow heads used by the obsessed lord were actually small, double-pointed *karinata* (fig. 1) heads, which were reputed to be used as cord and rope cutting implements, which made for an easier kill.

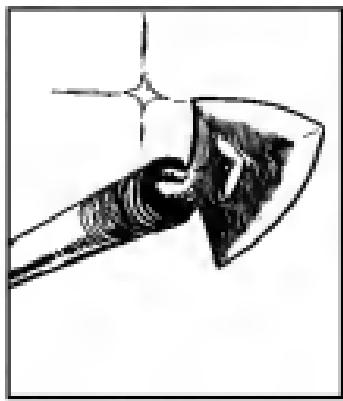


Fig. 2: A simple *watakushi* arrow head.

Providing more evidence that Goseki Kojima did his homework in researching feudal Japanese weaponry.

In "Night Stalker" (LW&C Vol. 7), a darkly ambitious killer pierces the neck of a young princess using a traditional longbow and an arrow with what looks like a *watakushi* (or

hira me) arrow head (fig. 2). Such heads were used for tearing flesh as they made their way through the body. It's notable that although these arrow heads had brutal purposes, they were often made with great artistic care, often featuring negative silhouette flower and leaf designs. In volume 9, a multitude of Yagyū arrows fail to find their mark before one finally finds Ogami's left shoulder in a face-to-face confrontation with the *Ura-Yagyū* himself. The same arrow also gets crammed into Yagyū's eye only seconds after it bloodies Ogami's shoulder. In volume 11, an even rarer occurrence in the *Lone Wolf and Cub* books is the appearance of crossbow, an innovation attributed to the Mongols and adapted since their invasion of Japan. Deceptively attached to the bottom of a samurai daughter's *kata*, the bolt from the crossbow is the second arrow head to pierce Ogami's frame, this time in his right shoulder.

Related to the bow and arrow not only in the airborne path of killer steel, but also in the necessity of concentration and aim, the firearm makes for a contrasting departure from the classic bow and arrow. Unlike the bow and arrow, the matchlock rifle, with likely roots in Chinese and Portuguese technology, was a weapon more suited to the common *ashigaru*. The use of the gun was much easier to train to lower ranking soldiers, and as Japan moved into numerous long eras



Fig. 3. A multiple fire arquebus of the ready

of civil war, the rifle would play a gruesome role, dragging the grace and honor of battle into a reality of blood-soaked dirt and low-ranking mass death. Rifles take a hearty stand in Goseki and Kojima's epic of samurai revenge, both in the use and manufacture. The most dramatic use of firearms (or arquebus) in *Lone Wolf and Cub* is in the story "The Guns of Sakai," in which Ogami walks into a twisted knot of betrayal and jealousy concerning the manufacture of the multiple-fire rifle. It's interesting to leaf through samurai history books and find references to the exact multiple-fire gun that Ogami eventually mounted in his notorious baby cart. Bottomly and Hopson refer to the very gun in their book *Arms and Armor of the Samurai*. "During the Edo period a few novelty guns were produced with multiple barrels which either radiated like the fingers of the hand from a common breech block and fired simultaneously, or were

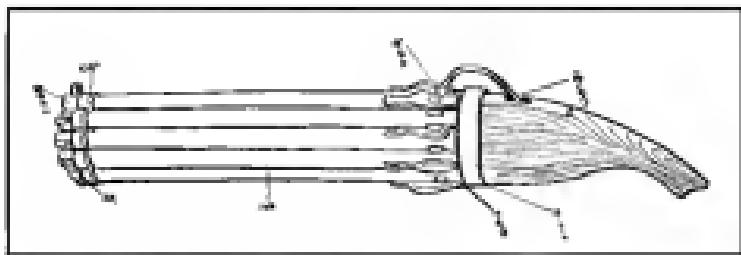


Fig. 4. The plan of a repeating repeater rifle.

arranged with their bores parallel in such a way that they could be rotated to bring each barrel to the firing position in return." Such a description is uncanny in comparison to Kojima's finished artwork (fig. 3). The two creators clearly did their homework. Many of the stories in *Lone Wolf and Cub* are extrapolations of events that might have happened



Fig. 5 Yegu ninja band at work.

in history, based on historical texts. Reading through this story, it can feel as though one is actually reading a history book, right down to detailed plans of the repeating rifle (fig. 4).

Where history fails to tell the whole story and with good reason, is the realm of the ninja. There are numerous differing opinions amongst historians as to the dress, weaponry and activity of the ninja, a character prevalent in the tales by Koike and Kojima. But Koike and Kojima seem to lend less prowess to the ninja than most historians and fanatics. The general idea of the ninja seemed to be that of covert operations, and the image that comes to the western mind most often is that of the subversive man in black. As can be witnessed in *Low Wolf and Cub*, there are few instances of a person dressed in black, but one instance when the stereotype uniform and usage of ninja weapons and tactics is in the story "The White Path Between the Rivers" (LW&C Vol. 3). In this story, one ninja dressed as a priest creates a noise diversion as another dressed in black infiltrates the Ogami household and creates a nasty set-up, thereby beginning the path of vengeance (fig. 5). This page is an excellent example of ninja activities, with the two guises and the sword (tsubu) being used as a temporary toe hold. In fact, Stephen Turnbull, an astute historian of feudal Japan, used this very page as



Fig. 4. Ninjas with simple tactics.

an example of ninja activity in his book *Ninja, the True Story of Japan's Warrior Cult*. But the ninja guise Koike and Kojima seem to favor the most is that of the wandering monk bearing a sickle. In our last weapons glossary we discussed the usage of the *kusarigama*, a weapon that consists of the deadly sickle attached to a weighted chain. It is noted in many texts that the *kusarigama* was often deployed by ninja because of its multiple and deadly uses. Koike and Kojima seemed to enjoy arming their ninja with plain sickles quite often (fig. 6), though there are plenty of instances when the Yagyū ninja practice very specialized forms of combat, such as razor-sharp chains, headgear with blades, the nasty *chigiri-gi* breast cutters — staffs with nasty blade flowers at the end of chains, and more.

Most of these items are nearly impossible to find references for, so we'll take a moment to observe something evasively simple, Yagyū Retsudo's staff. It stands to reason that a ninja, in order to be completely subversive yet incredibly effective, would need to have a working knowledge of every weapons system known to samurai.

This means knowing all schools of the sword, bow and arrow, pole arm, judo, etc. And in order to mix in well with common society, it would seem the best weapon a ninja could master would be the simple staff. This weapon would fit well with a wandering monk, a commoner, or a samurai. Yagyū Retsudo was obviously a master of the staff, a skill

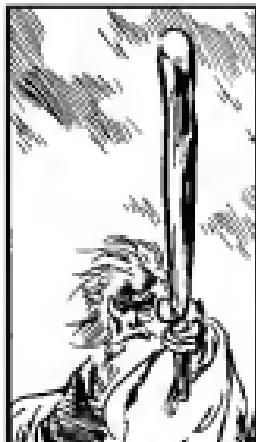


Fig. 7 Retsudo with his tsu staff

referred to as *jo-* or *bo-jutsu*, depending on the length of the weapon. Retsuiko's staff, which looks to be about three feet in length (fig. 7), would fall under the schools of *Jojutsu*, which in layman's terms means "fighting with a stick." Such a practice has likely existed since man had to fight for his life, and therefore fighting systems using these simple implements evolved into complex and artful methods of defense and offense, often at the needs of simple men. At many times in samurai history, especially after unification, there were so many *ronin* samurai on the highways that commoners had to devise methods of fighting against hungry sword-wielders, as well as highway robbers and drunken bullies. Often the staff was one of few weapons a commoner was allowed to carry, so varying ways of using them naturally evolved in many sectors of society. This is one reason the staff makes for a prime ninja weapon. Of course, ninja were reputed to carry a multitude of deceptive and evasive tools on their persons, as spying and assassination seemed to be their primary employment. However, in the case of *Lone Wolf and Cub*, such ruses seemed to have little effect on the ever-perceptive Ogami.

The practice of learning all schools of all weapons placed the secretive ninja on an even plane with the impresible Lone Wolf, who had studied as intensely to become the dominant samurai that you see in these pages. Obviously, Ogami seems to have studied harder. Such is the way with almost everything in this world; he or she with the most knowledge gains the best advantage, but only if that knowledge is put to good use. There are, of course, many things to learn in life aside from the arts of war, but for Ogami, death and strategy were his most useful tools. In this world of honor, deception, ambition, and lethal action, only one warrior will emerge from the smoke, blood, and dust.



Yagyu Reisudo is a man on fire. For years he's been planning the destruction of Ogami Izo, the stoic samurai and paid assassin who travels the countryside with his little boy Daigoro. Together they are called Lone Wolf and Cub! Ogami is a one-man army having cut down all of Yagyu's sons — except one, who's been sent to avenge his brothers or die trying! Meanwhile, the toughest cop in Edo, now retired, has the chance to take in the killer of a lifetime, Ogami himself. But is he up to the task? Elsewhere, Daigoro finds himself in adventures of his own, befriending a rich family and their spoiled son, and mystified by mysterious female falconers...

*Whether you're a *Kurosawa* fan of old, or a
Johnny-come-lately manga aficionado, Lone Wolf
and Cub deserves to be on your bookshelf.*

— Alejandro Mayo

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